The Toledo Museum of Art

Annual Report
July 1, 1990–June 30, 1991

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Cover

Dale Chihuly is one of the leaders of the blown glass form within the studio glass movement. The first American to bring the Venetian concept of teamwork in contemporary glass blowing to the United States, he freed studio glass from the solitary approach of the artist working alone in the studio. By creating large works consisting of multiple elements, Chihuly took glass out of the realm of small, precious objects and put it into the mainstream of American art, forcing comparisons to be made with Minimal Art of the 1970s and the large sculpture installations of the 1970s and 1980s.

Chihuly's most recent work is his Venetian series, begun in 1988. Very controversial, it shows the artist's exploration of earlier styles of art, specifically Venetian-made glass as well as European Art Nouveau and Art Deco glass. The form illustrated on the cover, reminiscent of Art Nouveau products from several European glass factories, reflects Chihuly's recent collaboration with Lino Tagliapietra, master Italian glassblower, the artist directly responsible for inspiring this series.

In 1962 The Toledo Museum of Art was instrumental in the founding of the international studio glass movement. The Art in Glass Gallery and the Glass Study Room display representative works by major artists. This year the Apollo Society, a donor group dedicated to helping the Museum acquire works of art, significantly augmented the collection by giving several works by two of the most important artists of the studio glass movement. Two benches for the galleries were commissioned from Howard Ben Tré, to be installed next year. A group of 17 works was acquired from Dale Chihuly, in part the gift of the Apollo Society. The number and variety were possible because Chihuly decided to give the Museum a selection of works from each of the major series he has created over the past 20 years. These works were reserved by Chihuly shortly after being made for museum exhibitions and publications; he considers them the best examples from various phases of his career. Combined with the Museum's holdings of work by Dominick Labino, the new Chihuly works begin to distinguish our Museum as a repository for masters of late twentieth-century glass. (Dale Chihuly [American, born 1941], Gold over Turquoise Blue Venetian #528, *blown glass, 1990, H 73.65 cm [29 in.], gift of the Apollo Society and the artist 1991.21.) Photo: Roger Schreiber.*

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Report of the President

A Partnership: Education and the Arts, the joint capital campaign of The Toledo Museum of Art and The University of Toledo, came to a successful conclusion in 1990, raising more than its goal of $19.6 million. Funds are being used to renovate the Museum's galleries, Peristyle, classrooms, and offices; expand the Glass-Crafts building; and construct a new University art building. The public phase of the campaign began in October 1989 and was brought to a close in just over a year. David K. Welles, Sr., who chaired the campaign, spoke for us all when he said, "This is truly a time for celebration by all Toledoans and a great victory for the future of education and the arts."

Pledges totaled $20.4 million; 413 individuals, families, businesses, and foundations made pledges of $1,000 or more. Major gifts included $4.5 million from the State of Ohio for construction of the art building and $1million for equipment and furnishings; $700,000 from the National Endowment for the Arts for renovation of the Museum; $1.25 million from the Stranahan Foundation for both Museum gallery renovation and the University art building; and $650,000 from the Kresge Foundation for renovation of the Peristyle and matching funds toward completion of the campaign. Hard work by the Partnership Campaign steering committee (see margin, p. 2), scores of volunteers, and Dennis Stefanacci, director of development and public information, brought in this welcome evidence of the support Toledo-area residents and businesses give their Museum and University. Particular tribute is owed to Helen H. Emmert and Lawrence G. Bell, who served as co-chairmen of the individual major gifts committee, and to George W. Haigh, chairman of the corporate gifts committee.

University art building construction began with ground-breaking ceremonies June 5, 1991 (illus. below). Scheduled to open in academic year 1992–93, the new facility will include studios, classrooms, faculty offices, and the Museum's Art Reference Library. Located to the east of the Peristyle, the building was designed by internationally distinguished architect Frank O. Gehry on a generally L-shaped plan (illus. p. 2). It will be built in two phases. Phase I is a 51,000-square-foot, three-story building attached to the east side of the Peristyle by a student exhibition gallery. Phase II, to be built at a future date, is a 59,000-square-foot rectangular extension with an auditorium. ▶

Turning the first turfs at the ground-breaking ceremonies for the University art building on June 5, 1991, are (from left to right) Liz Cole, chairman, Art Department, The University of Toledo; Duane Stranahan, Jr., president, Board of Trustees, The Toledo Museum of Art; Joan S. Katz, academic liaison, Board of Trustees, The University of Toledo; Frank O. Gehry, architect; David K. Welles, Sr., chairman, Partnership Campaign; Frank E. Horton, president, The University of Toledo; David W. Steadman, director, The Toledo Museum of Art; Catharine Pfeiffer, representative, George Voinovich, governor of the State of Ohio; Joel A. Levine, president, The University of Toledo Corporation.

The Partnership Campaign

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David W. Steadman, *Director, The Toledo Museum of Art*
Frank E. Horton, *President, The University of Toledo*

Architectural design and construction management for the Peristyle and Museum renovations and the University art building have involved more than 200 people from 25 contractors, subcontractors, and specialists. The economic impact of the Museum renovations and University art building projects is estimated to total $48 million, with direct income for the community of $19 million and indirect income of $29 million. It is estimated that these projects will generate 886 "job years" over a ten-year period. The City of Toledo stands to gain over $800,000 in additional income tax revenue over the next 12 years as a result of the jobs created by these projects.

Today every art museum in the United States is facing unprecedented financial problems. The Toledo Museum of Art's mission requires that we operate with a balanced budget, and we are taking steps to insure that neither our collections nor the programs and services we offer are constrained (see also pp. 23–24). Among other actions, three new Museum Member groups are being formed in response to these challenges. The Director's Circle will help focus the energies of individuals who wish to help the Museum bring exhibitions from around the world to Toledo. In the past decade costs for exhibition fees, insurance, security, and special handling have increased substantially, and it is through the support of associations such as the Director's Circle that the Museum will be able to continue the international perspective on art offered by such exhibitions.

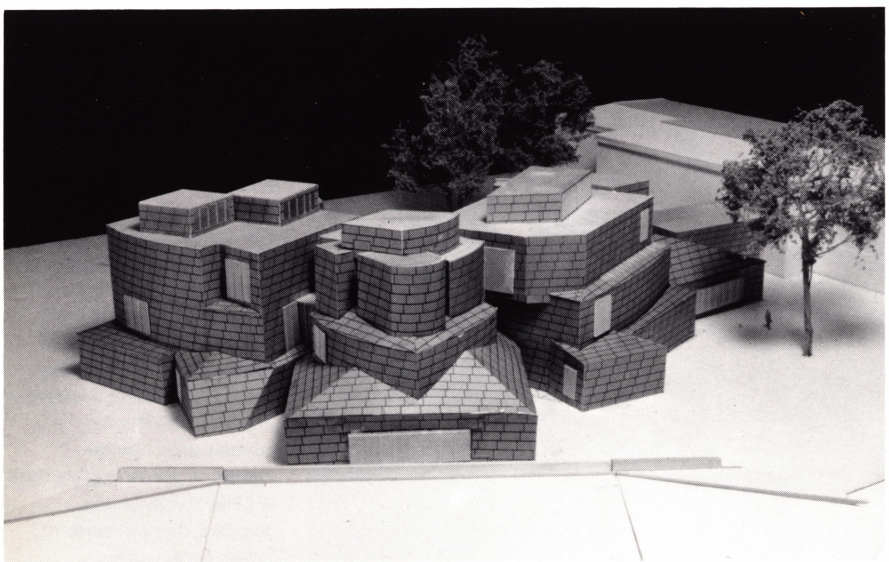
The Contemporaries has been founded by a group of active, young supporters of the arts to create and develop programs to attract one of the most elusive groups of art museum supporters nationwide—people ages 21 to 49.

The Centennial Society has been founded to help celebrate The Toledo Museum of Art's 100th anniversary in 2001. Starting in 1991, families and individuals will be invited to contribute $100 per year for ten years ($1,000) in their own names or the names of their children or grandchildren. By 2001 we hope that the assets of the Society will have grown to as much as $1million, which will be used to underwrite an important international exhibition to highlight the centennial, to celebrate the beginning of our second century with special publications and programs, and to establish a special education fund to nurture understanding and appreciation of the arts among the children of our community.

This year has been full of rewards, the fruits of several years of intense planning and hard work. The superb quality of our collection has been gloriously revealed by the magnificently renovated and reinstalled galleries which reopened in November 1991. The staff also carried on the Museum's tradition of interpretive creativity and responsive programs in the preparations for visiting exhibitions, particularly *Impressionism: Selections from Five American Museums.* I feel I represent not just the Board of Trustees but the entire Toledo community when I express the great gratitude we feel for our staff, our volunteers, and our Members for this year of solid accomplishments.

Duane Stranahan, Jr.
President
October 3, 1991

Model of the University art building as it will appear from the corner of Monroe Street and Collingwood Avenue.



1990–91 at a Glance

Service

393,418 people visited the Museum. This 50% increase over last year was due in large part to *Impressionism.*

7,668 users, readers, and visitors used the Art Reference Library, borrowing 5,228 volumes

Over 1,200 items catalogued into the Art Reference Library

6,235 slides added to the Slide Library, which circulated over 21,000 slides for University of Toledo classes, Museum programs, and public use

2,560 tours given to 32,826 students and 10,663 adults by Museum Docents

2,596 individuals attended lectures, symposia, seminars, and demonstrations

1,642 children and youths attended art classes; 300 received scholarships

173 artists used the glass blowing studio

Over 600 area teachers participated in the annual Arts Unlimited workshop in June 1991

46,708 people attended performing arts events

130 special events held at the Museum, including 4 Members exhibition preview parties; a major donors reception behind the scenes in the west wing renovation areas; 2 gallery events whose focus was the newly reinstalled Classic Court as well as progress on the Peristyle renovations; a Victory Celebration reception to thank donors for successful completion of the Partnership Campaign; the ground-breaking ceremony and luncheon for the new University art building; the Libbey Circle Tea; the annual Friends luncheon; and the new Members reception.

12 works of art were loaned to 8 different exhibitions hosted by 13 different museums in the United States, England, Scotland, and the Netherlands

110 works of art were loaned to the Museum from 12 different lenders for display in the galleries or in association with exhibitions

74 full-time and 162 part-time staff members wer employed by the Museum

Membership and Development

8,626 Members in all categories contributed approximately $2.5 million to support the Museum.

4 satellite Members groups support the Museum; they are Findlay, Fostoria/Tiffin, Monroe County, and northwest Ohio (Williams, Defiance, Wood, and Fulton counties)

44 new Members added to the President's Council and 26 to Museum Partners, bringing the total President's Council membership to 328 and Museum Partners to 129

1,800 new Members recruited by over 500 volunteers who worked on the annual membership campaign, organized and run by the Museum Aides

125 Members participated in ArTravel trips to Cleveland, Philadelphia, and Ottawa, Canada, donating a total of $3,400 to the Museum

$375,000 in special project grant income received from various funding agencies

The Business Council Steering Committee closed its 1990–91 campaign with 125 members who contributed over $300,000 in cash and in-kind gifts to the general operations of the Museum

Operations

$21,715 given by visitors in the Grove Place donation box

In order to operate 43 galleries, 12 classrooms, and a 200,000 sq. ft. building on the 26 acres of grounds, the following were used:

- 6,108,000 kilowatt hours of electricity
- 30,900,000 cubic feet of natural gas
- 4,000 light bulbs
- 2,400 lbs. lawn fertilizer
- 9,600 lbs. rock salt/ice melter

During Impressionism: Selections from Five American Museums, *Museum Docent Sharon McKisson directs the attention of a student tour to Edgar Degas's* Little Dancer of Fourteen Years, *loaned by the Saint Louis Art Museum.*

IMPRESSIONISM at a Glance: September 30–November 25, 1990

146,237 visitors attended the exhibition. The busiest single day was Saturday, November 24, when 6,700 people viewed the exhibition. Only *El Greco of Toledo,* held in fall 1982, had a larger attendance at 183,000. Prior to that, 133,000 visitors saw *Age of Rembrandt* in winter 1966–67.

31% of visitors came from the Toledo area

18% of visitors came as part of a packaged tour

9,665 exhibition catalogues and 19,000 exhibition posters sold, for average retail sale per visitor of $5.55 in the Museum Store.

46,796 (32%) visitors rented the audioguide

495 Museum Docent tours given to 9,094 individuals

1,209 new Members joined the Museum

309 *Impressionism* resource packets given to area teachers

17 schools and 40 other sites received visits from the Van Gogh Van

12 special events held in conjunction with *Impressionism,* including a major donor preview, 3 Members openings, 4 Satellite evenings, and 4 events hosted by Ford Motor Company

121 temporary employees hired

25,000 copies given away of "My Look at Impressionism," a guide to help families enjoy the exhibition together or for older children to use on their own

Report of the Director

1990 will be remembered as the year of Impressionism. All activities seemed to focus on September 30, the day *Impressionism: Selections from Five American Museums* opened to the public. Billboards beckoned to visitors from the entire region, as well as Detroit, Cleveland, and beyond. Banners flew downtown and around the Museum. The Museum stayed open extra hours to accommodate demand. At the start there were 12 special openings, previews, and receptions. By the end, 146,237 visitors had seen the show and we were exhausted but elated.

Planning began in 1985 as a consortium endeavor that may be without precedent among American art museums. Never before have five eminent art museums—the Carnegie Museum of Art in Pittsburgh, the Minneapolis Institute of Arts, the Nelson-Atkins Museum of Art in Kansas City, the Saint Louis Art Museum, and The Toledo Museum of Art—and a corporate sponsor been united on such a scale. *Impressionism* was generously made possible by Ford Motor Company and was further supported by a grant from the National Endowment for the Arts. All five museums have brilliant examples of Impressionist and Post-Impressionist art, and combining collections created a spectacular exhibition. Roger M. Berkowitz, deputy director of our Museum, was the consortium coordinator. At all five cities over 697,000 people saw the 80 paintings and sculptures by 21 of the most celebrated Impressionist and Post-Impressionist artists, including Monet, Pissarro, Degas, van Gogh, Gauguin, and Cézanne.

Early planning with many local groups turned our showing of the exhibition into a regional celebration. Over 50 area-wide events were held in conjunction with *Impressionism.* The City of Toledo adopted "Toledo: Lasting Impressions" as its theme, while—to name but two—the University of Toledo offered special courses and the Toledo Symphony planned its fall concerts to include works by Impressionist composers such as Debussy and Ravel.

A Ford van decorated with reproductions from *Impressionism,* instantly dubbed the "Van Gogh Van," carried a Museum art instructor to local fourth- to sixth-grade classes. Ford hosted a gala *Evening for Educators* to recognize the outstanding work of teachers in area schools on behalf of the arts. Ford also sponsored a reception to honor our Committee for Cultural Diversity for the many initiatives it has launched over the past decade to encourage wider participation in Museum activities and broaden understanding of the arts.

Programs to complement *Impressionism* included two videotapes, both funded by Ford Motor Company. *What is Impressionism?,* produced by the Saint Louis Art Museum, surveyed the origins of the movement, while *Art—Live & on Tour: The Making of a Special Exhibition* showed the behind-the-scenes work at the five participating museums that made the exhibition possible. "The Charwoman and the Critic," a one-act play created and produced by the Free Association Theatre of Culver City, California, was also made possible by Ford Motor Company. "Impressionism: A Modern View" was the title of our Timeframes series of slide-illustrated lectures.

The second major exhibition of the year was *Mirror of Empire: Dutch Marine Art of the Seventeenth Century.* Somewhat irreverently nicknamed the "boat show" by staff, the exhibition was popular with visitors. Marine painting closely reflects the historical developments that shaped the existence, character, and aspirations of the Dutch Republic and its overseas empire. The exhibition was organized by the Minneapolis Institute of Arts and featured public lectures, performances on the Museum's eighteenth-century Dutch cabinet organ, and a family film series of classic swashbuckler movies.

Seven graphic art and photography exhibitions and the annual Toledo Area Artists exhibition complemented these two key shows and introduced visitors to contemporary art trends in these fields (see also p.10).

Collections

Works of art added to the Museum's collections this year are listed starting on page 10. I particularly urge you to visit the galleries to see a splendid ancient Roman floor mosaic of the wine god Bacchus (illus. p. 13), now in the center of the Classic Court. Two spectacular mid-nineteenth-century French works are now in Gallery 32: a marquetry and sculptured cabinet by Joseph Cremer (illus. p. 5) and a porcelain bowl from the Sèvres factory (illus. p. 8). ▶

In every sense this spectacular oversize cabinet is a showpiece, for it was made expressly to display its maker's artistic and technical prowess at the London International Exhibition of 1862, one of the great showcases of high Victorian design. Joseph Cremer was a brilliant specialist in marquetry, pictorial compositions using various woods and other materials, though here he also used high and low relief carving, sculpture in the round, and gilded mounts to create a striking exemplar of the Second Empire style. The strongly architectural form reflects enthusiasm in France for its sixteenth-century Renaissance, but the wood veneer, marquetry, and gilded mounts employ techniques and styles not developed until the eighteenth century. Such transpositions typify much decorative art from the 1840s to 1890 and are characteristic of the period's quest for original creation inspired by historical precedent.

The allegorical decoration is equally eclectic. On the doors are round reliefs of Ceres and Minerva, goddesses of abundance and craft, above nearly monochrome marquetry trophies symbolizing agriculture and good government. The corner figures represent Flora and Bacchus. When the upper doors are opened, Cremer's art is seen at its most dramatic. The color detail shows one of two marquetry trophies of ethnographic objects, including a lei, claw-studded mace, split coconut, and feathered helmet and shield. Napoleon III (r. 1852–70) sought prestige by waging war in Europe and annexing colonies abroad. These trophies may have been inspired by curiosities brought back to Paris after the occupation of New Caledonia in the South Pacific in 1853. (Cremer and Company, Paris; designed by Joseph Cremer [French, born 1811, active 1830–1878], Cabinet, *oak, amboina veneer, walnut, mahogany marquetry and gilded bronze, 1862, H 2.65 m [8 ft. 8 3/8 in.], purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1990.97)*

Accessions have been particularly numerous and exciting in studio glass. Davira S. Taragin began work as curator of nineteenth- and twentieth-century glass last year, with one goal being to develop the collections of modern and studio glass into a major study center for twentieth-century glass. This year's accessions show her immediate impact, including a remarkable group of works by Howard Ben Tré and Dale Chihuly, acquired in part through the generosity of the Apollo Society. The Apollo Society commissioned two benches for the galleries from Ben Tré. Chihuly's generosity helped us acquire a body of his work that will make us the leading repository of his art (illus. cover). A window from the Avery Coonley Playhouse (illus. p. 9) satisfies the Museum's long-standing desire for a fine work by Frank Lloyd Wright. Great news for the future is a gift of 64 works of art from Dorothy and George Saxe, major collectors of studio crafts, including 59 examples of studio glass, 3 ceramics, and 2 wooden bowls. These objects will enter the collection over the next few years. The Saxe gifts, with additional loans from their collection, will form an important exhibition opening here in September 1993.

Each year the Museum is indebted to generous individuals who add works of art to the collections. In 1990–91 there were several notable donors of graphic arts, including Molly and Walter Bareiss (illus. p. 16), Mr. and Mrs. W. Howard Bond, Ralph U. Swisher (illus. p. 17), and the Toledo Friends of Photography. Mrs. Harold G. Duckworth, Mrs. Granville Price, and Kenneth M. Wilson donated works of nineteenth-century American glass. Dr. and Mrs. Joseph A. Gosman donated a twentieth-century sideboard designed by Edward Wormley. Significant materials were donated to the Art Reference Library by Marilyn F. Symmes, David F. Grose, and the Raymond H. Mulford Library in honor of Arthur Gorman Hills, M.D.

Conservation

In 1990–91, eight visiting conservators performed inspections and advisory consultations, as well as treatments of paintings, furniture, works on paper, ceramics, glass, stone, and metalwork. Thanks to a National Endowment for the Arts matching grant, 16 Persian and Syrian ceramic vessels were fully restored and are now the focus of the new Islamic gallery. Major treatments of paintings by Jan van Goyen, Pietro da Cortona, Jean-Marc Nattier, Robert Feke, Spencer Gore, John Martin, Adolphe Monticelli, John Lewis Krimmel, Junius Stearns, Mabuse, and Jusepe Ribera were carried out.

Performing Arts

The 1990–91 season revealed the dramatic face-lift to the stage made possible by Step One of the Peristyle renovation. Acoustical and technical improvements to increase the quality and diversity of performances were carried out in summer 1990 thanks to the generosity of the Winkle family in memory of Harry R. Winkle.

The Peristyle series was sold out for every performance, starting with the Japan Philharmonic Symphony. Soprano Kathleen Battle made her Peristyle debut, delighting the audience with a bravura duet with a flute. The Juilliard String Quartet and the Billy Taylor Trio provided an exciting evening of classical chamber music and jazz, culminating in a new work composed by Taylor for the combined quartet and trio. The Mozarteum Orchestra of Salzburg played Symphonies nos. 33 and 40 and Violin Concerto no. 5 as part of the Mozart Bicentennial. The series concluded with the American Indian Dance Theatre presenting traditional dances.

Sunday Free Concerts featured the Toledo Youth Orchestra and the Toledo Junior Youth Orchestra. Performances by harpist Marie-Pierre Langlamet, soprano Charlotte Hellekant, and the Meridian Arts Ensemble were made possible in part through a grant to Concert Artists Guild from the Helen F. Whitaker Fund.

Step Two of the Peristyle renovation took place in summer 1991 and included an upgrade of the electrical system and installation of an orchestra pit lift, a passenger elevator, and handicapped-accessible rest rooms.

Community Outreach

Early childhood and youth classes, held quarterly, benefited 1,776 students. The Museum's Early Childhood Program, generously funded by the Elsie and Harry Baumker Charitable Foundation, piloted a project for outreach to area day-care centers. Called *Museum Adventures: Early Childhood Discovery Boxes,* it promises to encourage and enhance the Museum experiences of the very young in our community. Adults found creative challenges in our studio glass and photography programs.

Hudson's, as part of its effort to provide access to the arts for young people, awarded the Museum a $5,000 grant for scholarships to assist economically disadvantaged young people attending art classes. Hudson's has provided scholarship funds to the Museum for more than a decade; these funds have been distributed by the Museum to hundreds of area young people.

The Committee for Cultural Diversity provided many scholarships enabling both children and families to participate in Museum art classes. A special CCD activity was a family workshop featuring Willis "Bing" Davis. The CCD also arranged an ArTravel trip to the Detroit Institute of Arts to view the exhibition *Henry Ossawa Tanner.*

Food Town's concert series *One, Two, Three,* designed for young children and their adult companions, played to capacity crowds. Kroger presented a series of Family Sundays designed for many levels of family involvement, including gallery tours, storytelling, and hands-on experiences in art and music.

In September 1990 the Museum opened a kiosk at Franklin Park Mall, offering *Impressionism* merchandise, a wide variety of items related to the Museum's collections, and a selection of original works by regional artists from Collector's Corner. This temporary store was so popular that a store-front location on the center court opened October 1991. In addition to bringing in revenue to support Museum operations, the new store will promote the Museum and its programs, as well as serve as an outlet for tickets to Museum and Peristyle events.

The Department of Art of The University of Toledo at The Toledo Museum of Art

Projects in partnership with the Museum were an important part of the year's activities. Richard Putney led an interdisciplinary course, *The World of William the Conqueror,* with Roger Ray, director of the Humanities Institute. Pat Strzelec, who heads the patina department for the Johnston Atelier Institute of Casting, in Princeton, New Jersey, conducted a two-week workshop to produce and install a temporary site sculpture on the Museum grounds. In conjunction with the Museum and the Toledo Friends of Photography, the department presented a lecture by Sam Abell, photographer for National Geographic Society. An international connection was established with the Glasgow School of Art. Thomas Lingeman, who heads the sculpture program, was visiting lecturer at Glasgow this past spring, and during the next year there will be a student exchange. David Guip was named Outstanding Ohio Art Educator by the Ohio Art Education Association.

Development and Fund-Raising

Hard work brought in the final pledges to complete the Partnership Campaign (see pp. 1–2). Success became a reality with the All-Members Campaign ($479,044 pledged, 22% participation), the Staff Campaign that approached all Museum and University art employees ($60,305 pledged, 49% participation), and obtaining second gifts from several major donors.

In addition, the Department of Development and Public Information and the Museum Aides deserve praise for continuing to expand Museum membership throughout the community. Toledo is remarkable for having one of the highest proportions of members to population in the United States. The Business Council has been particularly active informing and seeking the support of businesses large and small throughout northwest Ohio and southeast Michigan. ▶

Biza Zampa, adjunct dance instructor at the University of Michigan from the People's Republic of the Congo (seated), David Saygers, coordinator of music education (standing), and Tim Story, Toledo composer, discuss the Museum's Mangbetu slit gong (TMA 1983.90) during a recording session in March 1991. The recording is part of the new installation of African Art in Gallery 8.

From the 1760s to the present day the lead position in Europe of the French state porcelain factory at Sèvres, outside Paris, has seldom been seriously challenged. Much of that time it has held a unique position between art and business, its mission to act as a teaching institution and exemplar for industry. Following major reorganization and the appointment of Jules Diéterle as chief artist in 1848, the primacy of aesthetic aims over purely technical virtuosity was reaffirmed, as was the manufactory's goal to produce wares "whose quality, choice, models, and decoration are superior to that which private industry can produce."

This coupe de Milan *is one of several vase shapes with modified Italian Renaissance profiles designed by Diéterle. Perhaps the first example of this shape produced, it was decorated by the factory specialists in flower painting, Charles Barriat, and gilding, Louis Blanchard, according to a complex scheme in which zones of alternating naturalistic and stylized floral and leaf motifs set off the bowl's component parts. Sèvres employed talented chemists to develop its celebrated range of colors. While lapis lazuli blue, gold, and the white porcelain itself dominate here, they are used in tandem with shimmering chromatic harmonies which are fully in accord with the most advanced color theory of the time and which give this piece remarkable vitality. In December 1852 the factory delivered this bowl to the ministry responsible for the imperial residences. (Sèvres Factory [French],* Footed Bowl, *hard-paste porcelain decorated with enamel colors and gilding, 1851–52, D rim 44.4 cm [17 ¼ in.]., purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1990.104)*

Behind the Scenes

Major changes in the Museum staff this year began with the departure of Anne Stellwagen, assistant chair of museum education/gallery education, in November 1990 to become the new curator of museum education at the Wadsworth Atheneum, Hartford. Marilyn F. Symmes, curator of graphic arts, left in February 1991 to to become curator of drawings and prints at the Smithsonian Institution's Cooper-Hewitt Museum, the National Museum of Design, in New York. After 17 years as associate librarian, Joan Sepessy retired in June 1991. Barbara Broer left the Museum in July 1991 after building our excellent volunteer program. Dennis Stefanacci, director of development and public information, departed in July 1991, after guiding the Partnership Campaign to its successful conclusion.

In 1990 the Museum commissioned artist Mary Lucier to create a major multi-channel video installation called *Noah's Raven.* One of the most important video artists to emerge during the past decade, Lucier's new work will juxtapose the beautiful and catastrophic, the ideal and the real, to create insights into the processes of geological time and the effects of man's intervention on nature. *Noah's Raven* will open in October 1992, supported in part by grants from the Lannan Foundation and the Ohio Arts Council, and will travel to 12 additional sites.

Work continued on manuscripts of two sections of the glass collection. Kenneth M. Wilson's catalogue of 1,400 objects of American glass dating from 1760 to 1930 will soon enter final design and typesetting. Publication is tentatively scheduled for summer 1993. E. Marianne

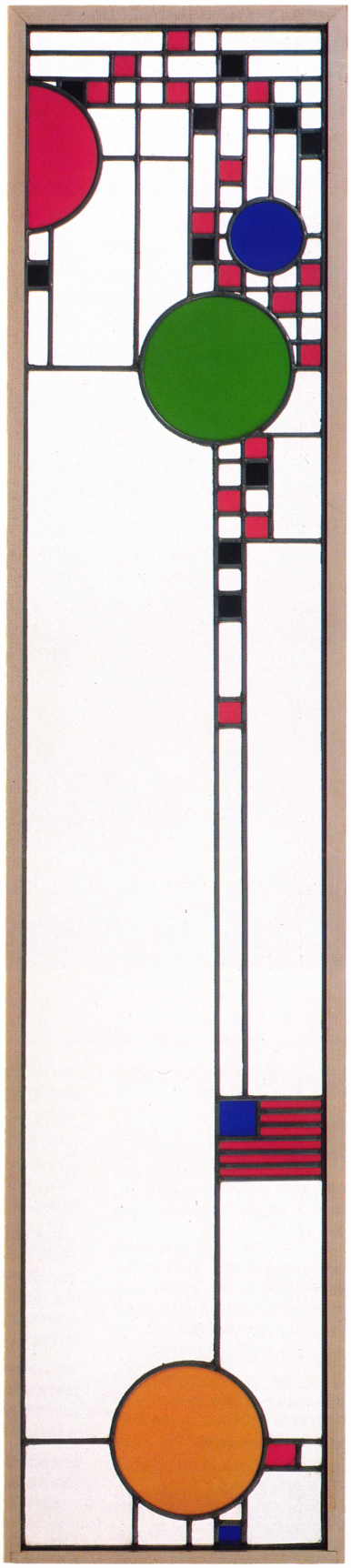
Stern has finished writing the first of three volumes on the collection of Roman blown glass. Review, editing, and production of this volume on mold-blown glass will begin in winter 1991–92.

A major portion of the staff's energy this year went into the reinstallation of all the Museum's galleries. Renovations in the east and west wings from 1989 through 1991 were planned and executed by Hammond Beeby and Babka, Inc., Chicago, design consultants; the Collaborative, Inc., Toledo, architects; and Rudolph/Libbe, Inc., Toledo, construction management. Some spaces reopened early, notably the Classic Court with its new skylight and the reinstalled east wing galleries of African and twentieth-century art.

Some of the most challenging reinstallation work went into responding to visitor needs for orientation, directions, and information about art. This approach grew naturally from the Museum's long history of addressing problems and needs identified by visitors, but it was unprecedented in its scope and the close involvement of both curators and educators. Rose M. Glennon coordinated the way-finding and interpretation projects. Grant support came from the National Endowment for the Arts, a federal agency; the Getty Grant Program; and the Toledo Community Foundation.

This fall it has been our pleasure to open the splendid renovations to the west wing. We spent more than four years planning and working on this final phase of renovation. Work aimed first at assuring climate control and security of the works of art. We moved walls to create a different floor plan in the west wing. New moldings, paint, wall fabrics, floors, and ceiling treatments have created spectacular new galleries. Museums rarely have the opportunity to reconsider the display of their entire collections. This has been the chance of a lifetime, and we are sure that you will be surprised and delighted to see how splendid your favorite works of art and our many new accessions look in new settings.

David W. Steadman
Director
November 11, 1991



This leaded glass window is one of more than 40 designed about 1912 by Frank Lloyd Wright for the Avery Coonley Playhouse, which functioned as a progressive school for kindergarten children run by Mrs. Coonley, in Riverside, Illinois. Considered America's greatest architect, Wright belonged to the Prairie School, a group of architects and designers centered around Chicago at the turn of the century. The Playhouse is considered the culmination of Wright's Prairie School aesthetic. Removed in 1967, the dynamic and asymmetrical windows represent one of his most important decorative achievements because, although they were integral to the architecture, the composition and color scheme of each window differ. All represent variations on the theme of a parade, with the squares and circles depicting balloons, flags, and confetti. Wright was very pleased with these designs, often referring to them as his "kindersymphony."

The acquisition of this window fills a significant gap in both the Museum's decorative arts and glass collections, because we are able to show not only one of Wright's major decorative designs but also to document the non-objective aesthetic that appeared in the work of European painters like Picabia, Kandinsky, and Kupka at the same time. (Frank Lloyd Wright [American, 1867–1959], made by the Linden Glass Company [?], Window Designed for the Avery Coonley Playhouse, *clear and colored glass with leading, about 1912, H unframed 153 cm [60 1/4 in.], purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.72)*

Exhibitions 1990–91

The Toledo showings of all these exhibitions were supported in part by a grant from the Ohio Arts Council.

Mothers & Daughters, That Special Quality: An Exploration in Photographs
July 14–October 24, 1990

The exhibition was organized by Aperture Foundation, New York.

Toledo Area Artists 72nd Annual Exhibition
August 5–26, 1990

From Daumier to Toulouse-Lautrec: 19th-Century French Prints and Drawings from The Toledo Museum of Art Collections
September 8, 1990–January 13, 1991

Impressionism: Selections from Five American Collections
September 30–November 25, 1990

The exhibition was conceived and organized jointly by The Carnegie Museum of Art, Pittsburgh; The Minneapolis Institute of Arts; The Nelson-Atkins Museum of Art, Kansas City; The Saint Louis Art Museum; and The Toledo Museum of Art. The exhibition was made possible by Ford Motor Company; it was further supported by a grant from the National Endowment for the Arts. See also p. 3.

American Photography:1839–1900
October 27–December 30, 1990

The exhibition was organized by the International Museum of Photography at George Eastman House, Rochester, New York.

Goya: Los Caprichos
January 12–February 24, 1991

This exhibition was organized by the Brooklyn Museum out of its own collection. A Timeframes series, *Satire and Humor in Graphic Arts,* focused on Goya and other artists.

Mirror of Empire: Dutch Marine Art of the Seventeenth Century
January 27–April 28, 1991

The exhibition was organized by the Minneapolis Institute of Arts and made possible, in part, by a grant from the National Endowment for the Arts. It was indemnified by the Federal Council on the Arts and the Humanities. Additional support was provided by KLM Royal Dutch Airlines and Northwest Airlines.

Dutch Prints in the Age of Rembrandt from The Toledo Museum of Art Collection
February 9–June 2, 1991

Satire and Humor in Graphic Art
February 13–April 21, 1991

Berenice Abbott, Photographer: A Modern Vision
March 9–May 26, 1991

This retrospective was organized by the New York Public Library; its national and international tours were made possible by a grant from Shearson Lehman Brothers, Inc.

Toledo Area Artists 73rd Annual Exhibition
June 9–July 7, 1991

Accessions1990–91

African Art

Zaire (Kuba people), *Cup,* wood, late 19th–early 20th century, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.55

Ancient Near Eastern Art

Persia (Luristan), *Statuette of a Goddess,* bronze, 8th–7th century B.C., gift of an anonymous donor, 1991.48

Scythia, *Part of a Gorytus from a Quiver,* silver, 5th–4th century B.C., gift of an anonymous donor, 1991.49

Books and Manuscripts

John Baldessari (American, born 1931), *The Life and Opinions of Tristram Shandy, Gentleman,* vols. 1–2 letterpress, vol. 3 photo-collage reproduced by photolithography, 1988, Mrs. George W. Stevens Fund, 1990.74 a–c

Mel Bochner (American, born 1940), *Mel Bochner: Zeichnungen—Drawings,* offset lithography (book), aquatint (print), 1990, gift of Molly and Walter Bareiss, 1990.84 a,b

Toni Grand (French, born 1935), *Dragon's Blood* (text by John Yau), original paintings in acrylic and resin, decoupage, letterpress, 1988, gift of Molly and Walter Bareiss Art Fund, 1991.43

Jane Hammond (American, born 1950), *Paysan Comme (Quatre fois) [As a Peasant (Fourth Time)]* (poems by James Sacré), original paintings in gouache, letterpress, 1989-90, gift of Molly and Walter Bareiss Art Fund, 1991.44

Ines v. Ketelhodt (German), *Konzept II,* photographs photocopied onto transparent paper between plexiglas covers, 1989, gift of Molly and Walter Bareiss, 1990.87

John Newman (American, born 1952), *John Newman: Zeichnungen—Drawings* (text by Prudence Carlson), offset lithography (book), drawing, 1990, gift of Molly and Walter Bareiss, 1990.85 a,b

Leonard Seastone (American, born 1950), *Good Movies,* offset lithography, 1988, gift of Molly and Walter Bareiss Art Fund, 1990.94

Margaret Sunday (American, born 1957), *Manhattan* (poems by Amy Clampitt), color woodcuts, 1990, gift of Molly and Walter Bareiss, 1991.59

Terry Winters (American, born 1949), *Terry Winters/Fourteen Drawings/Fourteen Etchings* (text by David Shapiro), offset lithography (book), aquatint (print), 1990, gift of Molly and Walter Bareiss, 1990.86 a,b

Ceramics

Sèvres Factory (French), *Footed Bowl (Coupe de Milan),* hard-paste porcelain, enamel, and gilding, 1851–52, purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1990.104

Workshop of Clément Massier (French, 1845–1917), decorated by Lucien Lévy-Dhurmer (French, 1865–1943), *Dish,* luster-glazed stoneware, 1893–95, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.57

Gertrud Natzler (Austrian, 1908–1971; active United States) and Otto Natzler (Austrian, born 1908; active United States), *Bowl,* earthenware, wheel-thrown and glazed, about 1945, gift of Mr. and Mrs. David K. Welles, 1991.60

Drawings

Howard Ben Tré (American, born 1949), *Working Drawings* for the series *Benches for Claude Monod,* black ink on paper, 1990, gifts of the Apollo Society, 1990.120–.125

Far Eastern Art

India, *Torso of a Bodhisattva,* sandstone, 7th century (Gupta Dynasty), gift of an anonymous donor, 1991.51

China, *Ceremonial Dagger,* jade and bronze, about 1400 B.C. (Shang Dynasty), gift of an anonymous donor, 1991.50

India, *Bhu Devi,* bronze, late 13th–14th century (Chola Dynasty), gift of an anonymous donor, 1991.52

India, *Sri Devi,* bronze, late 13th-early 14th century (Chola Dynasty), gift of an anonymous donor, 1991.53

Thailand, *Buddha Subduing Mara,* bronze, 13th–14th century (Sukhothai period), gift of an anonymous donor, 1991.54

The brilliant virtuoso jazz pianist Art Tatum (1909?–1956) was born in Toledo, Ohio. His music was recorded from 1940 until his death, showing off his astounding technique, his infallible and graceful sense of swing, and a good dose of humor. Classically trained, he was also an avid student of the New York school of piano playing exemplified by Fats Waller and James P. Johnson. He brought the two techniques and approaches together, delighting hearers. (Herman Leonard [American, born 1923], Art Tatum, Silhouette, New York, *gelatin-silver print, original 1953, printed 1990, H image 38.1 cm [15 in.], purchased with funds given by the Harold Jaffe Family and the University of Toledo Humanities Institute, 1991.25)*

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Furniture

Joseph Cremer (French, born 1811, active 1830–1878), *Cabinet,* oak, amboina veneer, walnut, mahogany marquetry, and gilded bronze, 1856, purchased with funds given by Mr. and Mrs. George M. Jones, Jr., 1990.97

Designed by Charles Eames (American, 1907–1978) and Ray Eames (American, 1913–1988) for Herman Miller Furniture Company, *Wire Mesh Rocker,* formed black wire and wood, designed 1951–53, manufactured 1951–67, gift of Barry Friedman and Patricia Pastor, 1991.24

Designed by Edward Wormley (American, born 1907) for Dunbar Furniture Corporation, *Sideboard,* mahogany and ebonized tawi wood, about 1955, gift of Dr. and Mrs. Joseph A. Gosman, 1990.95

Glass

American Glass

New England Glass Works (East Cambridge, Mass.) or Boston & Sandwich Glass Works (Sandwich, Mass.), *Cup Plate,* pressed glass, 1827–30, gift of Kenneth M. Wilson, 1991.45

Probably Boston & Sandwich Glass Works (Sandwich, Mass.), *Candlestick,* pressed glass, 1845–55, gift of Mrs. Harold G. Duckworth, 1990.91

Probably Boston & Sandwich Glass Works (Sandwich, Mass.), *Candlestick,* pressed glass, 1845–55, gift of Mrs. Harold G. Duckworth, 1990.92

Fort Pitt Glass Works, Curling, Robertson, and Co., proprietors (Pittsburgh, Pa.), James B. Lyon and Co. (Pittsburgh, Pa.), or New England Glass Works (East Cambridge, Mass.), *Goblet,* pressed glass, Palace pattern, 1850–65, gift of Mrs. Granville Price, 1990.66

New England, possibly Boston & Sandwich Glass Works (Sandwich, Mass.), *Goblet,* pressed glass, Comet pattern, 1855–65, gift of Mrs. Granville Price, 1990.61

Boston & Sandwich Glass Works (Sandwich, Mass.), *Goblet,* pressed glass, Comet (so-called horn-of-plenty) pattern, 1855–77, gift of Mrs. Granville Price, 1990.63

Possibly Boston & Sandwich Glass Works (Sandwich, Mass.), *Goblet,* pressed glass, so-called New England pineapple pattern, 1860–70, gift of Mrs. Granville Price, 1990.64

Probably Union Glass Works (Somerville, Mass.), *Goblet,* pressed glass, so-called bull's eye with fleur-de-lis pattern, 1860–70, gift of Mrs. Granville Price, 1990.60

M'Kee and Brothers (Pittsburgh, Pa.) or New England, *Goblet,* pressed glass, Argus pattern, 1860–75, gift of Mrs. Granville Price, 1990.58

M'Kee and Brothers (Pittsburgh, Pa.), *Goblet,* pressed glass, Ribbed Leaf pattern, 1864–75, gift of Mrs. Granville Price, 1990.59

Possibly Cape Cod Glass Works (Sandwich, Mass.), *Goblet,* pressed glass, Hamilton-with-leaf pattern, 1865–75, gift of Mrs. Granville Price, 1990.62

Probably Portland Glass Works (Portland, Me.), *Goblet,* pressed glass, Tree-of-Life pattern, 1867–73, gift of Mrs. Granville Price, 1990.65

Frank Lloyd Wright (American, 1867-1959), made by Linden Glass Company (?), *Window Designed for the Avery Coonley Playhouse, Riverside, Illinois,* clear and colored glass with leading, about 1912, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.72.

Dale Chihuly (American, born 1941), *Renwick Basket Set,* blown glass, 1978, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.22 a-d

Dale Chihuly (American, born 1941), *Black Pilchuck Basket Set,* blown glass, 1979, gift of the Apollo Society and the artist, 1991.16 a–g

Dale Chihuly (American, born 1941), *Red Basket with Grey Drawing,* blown glass, 1980, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.8

Wooden drinking cups in the form of male human heads were traditional for serving palm wine among the Kuba, or Bushongo, peoples of the northern Belgian Congo, now Zaire. It is not known whether they represent particular individuals or a generic type. Tripartite scarification marks in relief appear between the eyes and ears of this example. The mouth and eyes are ovoid, resembling stylized cowrie shells. The superb quality of this cup suggests it may have been a royal commission. This cup is the first African vessel in the Museum's collection. (Zaire [Kuba people], Cup, *wood, late 19th-early 20th century, H 16.4 cm [6 15/32 in.], purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.55)*

Dale Chihuly (American, born 1941), *Early Macchia,* blown glass, 1981, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.9

Dale Chihuly (American, born 1941), *Early Macchia/Seaform Set,* blown glass, 1982, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.10 a–c

Dale Chihuly (American, born 1941), *Orange Macchia,* blown glass, 1982, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.11

Dale Chihuly (American, born 1941), *Red Seaform Set,* blown glass, 1982–84, gift of the Apollo Society and the artist, 1991.17 a–e

Dale Chihuly (American, born 1941), *Pilchuck Cylinder,* blown glass, 1984, gift of the Apollo Society and the artist, 1991.18

Dale Chihuly (American, born 1941), *Pheasant Macchia Set,* blown glass, 1984, gift of the Apollo Society and the artist, 1991.19 a–d

Dale Chihuly (American, born 1941), *Cobalt Blue and Chrome Green Macchia Set,* blown glass, 1986, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.12 a–h

Dale Chihuly (American, born 1941), *Experimental Persian Forms,* blown glass, 1986, gift of the Apollo Society and the artist, 1990.105 a–xx

Dale Chihuly (American, born 1941), *Gold Over Cobalt Blue Venetian #192,* blown glass, 1989, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.15

Dale Chihuly (American, born 1941), *Cadmium Orange Stem Form with Green Persians,* blown glass, 1989, gift of the Apollo Society and the artist, 1991.20 a–n

Dale Chihuly (American, born 1941), *Aurora Soft Cylinder with Pink Lip Wrap,* blown glass, 1990, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.13

Dale Chihuly (American, born 1941), *Cobalt Blue Venetian with Flowers,* blown glass, 1990, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.14

Dale Chihuly (American, born 1941), *Gold Over Turquoise Blue Venetian #528,* blown glass, 1990, gift of the Apollo Society and the artist, 1991.21

Dale Chihuly (American, born 1941), *Prussian Blue and Oxblood Persian Pair,* blown glass, 1990, partial gift of the artist and partial purchase with funds from anonymous donors and from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.23 a,b

Karla Trinkley (American, born 1956), *Pink Bowl,* cast glass, 1990, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.5

European Glass

Designed by Hans Christiansen (German, 1866–1945) for Theresienthaler Krystallglasfabrik E. von Poschinger, *Champagne Glass,* blown glass with gilding, about 1901, Museum Purchase, 1990.100

Designed by Peter Behrens (German, 1868–1940) for Benedikt von Poschinger (Oberwieselau), *Beer Glass,* blown glass with gilding, about 1902, Museum Purchase, 1990.98

Designed by Peter Behrens (German, 1868–1940) for Benedikt von Poschinger (Oberwieselau), *Water Glass,* blown glass with gilding, about 1902, Museum Purchase, 1990.99

Designed by Wilhelm Wagenfeld (German, born 1900) for Jenaer Glaswerk Schott & Genossen (Jena), *Teapot (Teapot with Diffuser and Lid),* mold-formed heat

The beardless youth wearing a pantherskin at the center of this mosaic is the ancient Roman god Bacchus, known as Dionysos to the ancient Greeks. He wears a wreath of grape leaves and fruit and holds a thyrsos. He is framed by a circle of roses and surrounded by emblems of fertility, natural abundance, and the richness and happiness of life. Grape vines grow from four golden kantharoi (wine cups) which surround the central tondo, symbolizing Bacchus's gift of wine. In the side panels doves call to each other among wind-blown acanthus leaves and tendrils. In the corners are heads of maenads, female followers of the god.

Bacchus was frequently represented in painting, sculpture, and mosaic in private houses throughout the ancient Roman world from Britain to Syria. The Roman province of North Africa is well known for its skilled mosaicists whose works enriched the decor of the lavish villas built by wealthy landowners. The Museum's mosaic is very similar to those made at El Jem (ancient Thysdrus) in modern Tunisia. (Roman, from North Africa, Floor Mosaic with Bacchus, *limestone, polychrome marble, and glass tesserae, A.D. 140–160, L 3.02 m [9 feet 10 ⅜ in.]; W 2.98 m [9 feet 9 ½ in.], purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.73)*

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resistant glass, designed 1931, manufactured until 1934, Museum Purchase, 1990.106 a–c

Designed by Wilhelm Wagenfeld (German, born 1900) for Vereinigte Lausitzer Glaswerke (Weisswasser), *Kubus—Geshirr (Cube-Shaped Dishware),* mold-formed heat-resistant glass, ca. 1938, Museum Purchase, 1990.107 a–q

Far Eastern Glass

Kyoyo Asao (Keizo) (Japanese, born 1918), *Ojime (Edo Tombadama),* glass, 1973–83, gift of a friend of The Toledo Museum of Art Japanese Collection, 1990.67

Kyoyo Asao (Keizo) (Japanese, born 1918), *Ojime (Edo Tombadama),* glass, 1973–83, gift of Mr. and Mrs. Robert O. Kinsey, 1990.83

Kyohei Fujita (Japanese, born 1921), *Red and White Plum Blossoms,* mold blown and cut glass, 1990, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.56

Greek and Roman Art

Roman, from North Africa, *Floor Mosaic,* limestone, polychrome marble, and glass tesserae, A.D. 140–160, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.73

Metalwork

Edward Winslow (American, 1669–1753), *Tankard,* silver, 1695–1710, gift of Prudence and Edward Lamb, by exchange, 1991.47.

Photography

G. P. Abraham (English, d. 1923), *Stream with View of Mountain in Background,* platinum print, about 1885, gift of Mr. and Mrs. W. Howard Bond, 1991.27

Douglas J. Aikenhead (American, born 1945), *East Grand Boulevard East of DuBois, Looking North. Poletown, Detroit, June 23, 1981,* gelatin-silver print, 1981, gift of Marilyn Symmes, 1991.4

Alinari Brothers (Italian, Romualdo Alinari, 1830–1891; Giuseppe Alinari, 1836–1890), *Palermo, Chiesa di S. Giovanni degli Eremiti, Il Chiostro,* albumen print, 1880s **(?)**, gift of Mr. and Mrs. W. Howard Bond, 1991.28

Alinari Brothers (Italian, Romualdo Alinari, 1830–1891, Giuseppe Alinari, 1836–1890), *Firenze, Palazzo Vecchio, Finestra del Salone dei Cinquecento vista dall'esterno,* albumen print, 1880s (?), gift of Mr. and Mrs. W. Howard Bond, 1991.29

James Anderson (English, 1813–1877), *Villa Doria Pamphili, Rome,* albumen print, about 1870, gift of Mr. and Mrs. W. Howard Bond, 1991.69

Thomas Annan (Scottish, 1829-1887), *Close No. 157, Bridgegate,* carbon print, 1877, gift of Mr. and Mrs. W. Howard Bond, 1991.30

Charles Hippolyte Aubry (French, 1811–1877), *Roses et hortensias dans un verre (Roses and Hydrangea in a Glass),* albumen print from a collodion-on-glass negative, negative about 1864, print about 1877, purchased with funds from the Florence Scott Libbey Bequest in Memory of her Father, Maurice A. Scott, 1991.46

Edouard-Denis Baldus (French, 1820–1882), *Saint-Etienne du Mont, no. 25,* albumen print, about 1860, gift of Wm. B. Becker, 1990.129

E. O. Beaman (American, active about 1871), *View of the Green River,* stereograph-albumen print, 1871–72, gift of Mr. and Mrs. W. Howard Bond, 1991.31

Henry Hamilton Bennett (American, 1843–1908), *Looking in at Main Entrance to the Palace* from the series *St. Paul Ice Carnival,* stereograph-albumen print, 1886-87, gift of Mr. and Mrs. W. Howard Bond, 1991.32

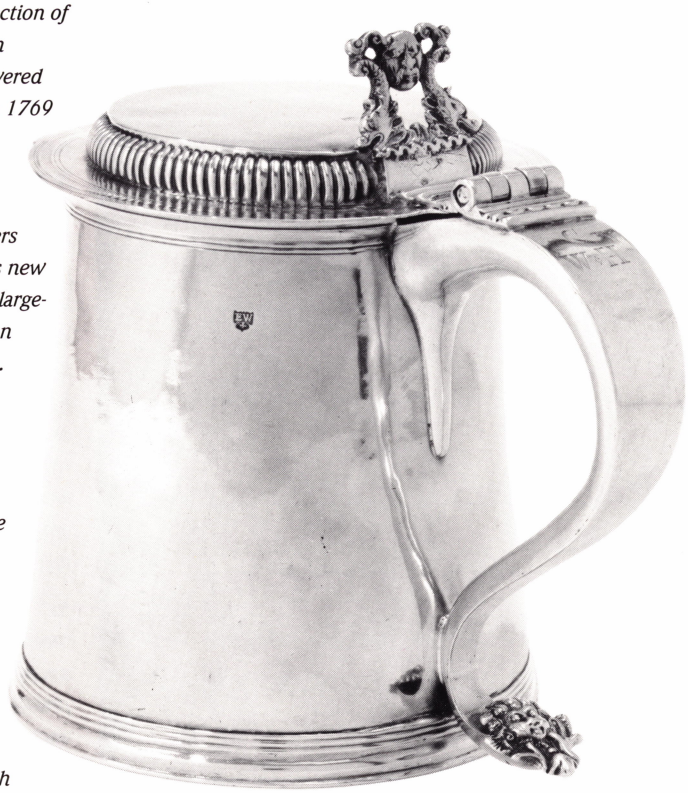
Charles Bierstadt (American, born Germany, before 1832-1903), *Colfax Point, Yosemite Valley, California,* stereograph-albumen print, 1871, gift of Mr. and Mrs. W. Howard Bond, 1991.33

Samuel Bourne (English, 1834–1912), *Kashmir, Glaciers near Souaning,* albumen print, 1864, gift of Mr. and Mrs. W. Howard Bond, 1991.34

Samuel Bourne (English, 1834–1912), *The Kashmir Gate, Delhi,* albumen print, 1860s, gift of Mr. and Mrs. W. Howard Bond, 1991.35

Beer, ale, and hard cider were popular seventeenth- and eighteenth-century beverages, served in large, hinge-lidded tankards. The Museum has a small, but choice collection of American silver, which includes two other covered tankards, one made in 1769 by Paul Revere (TMA 1988.43) and the other made about 1776–81 by Myer Myers (TMA 1979.122). This new tankard is the earliest large-scale piece of American silver in our collection. The straight tapered sides and single scroll handle joined to the body with a rattail are typical of Baroque style colonial American tankards of the seventeenth century. Addorsed (back-to-back) dolphins as thumbpieces are common on English vessels, but the addition of a mask between them as well as at the tip of the handle is a colonial feature.

*The maker's mark, EW over a fleur-de-lis in a shaped shield, identifies this tankard as the work of Edward Winslow. Probably trained in the workshop of Jeremiah Dummer, the first American-born silversmith, Winslow was active as a goldsmith in Boston from 1690 to about 1735. He headed a large and productive shop. The monogram engraved on the handle, C above W*H, has not yet been identified. (Edward Winslow [American, 1669-1753],* Tankard, *silver, 1695–1710, H 18.9 cm [7 7/16 in.], Gift of Prudence and Edward Lamb, by exchange,1991.47)*



Edward S. Curtis (American, 1868–1952), *Plenty Coups—Apsaroke (Pl. 124),* original photograph copyright 1908, photogravure print about 1920, gift of Frederick P. and Amy McCombs Currier, 1990.127

Mitch Epstein (American, born 1952), *Monkeys and Pilgrims, Galta, Rajasthan, India 1978,* Ektacolor RC print 1978, printed 1989, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.79

Francis Frith (English, 1822-1898), Richmond, *Yorkshire,* albumen print, 1870s, gift of Mr. and Mrs. W. Howard Bond, 1990.70

John Ganis (American, born 1951), *Detroit,* color photograph, 1986, gift of Marilyn Symmes, 1991.3

Bruce Gilden (American, born 1946), *Untitled (Haiti, 1985),* gelatin-silver print, 1985, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.90

Frank Gohlke (American, born 1942), *Grain Elevator and Lightning Flash, La Mesa, Texas,* gelatin-silver print 1975, printed 1985, purchased with funds given by Catharine and Severn Joyce, 1990.68

David T. Hanson (American, born 1948), *Waste Ponds: June 1984* from the series *Colstrip, Montana,* Ektacolor print, 1984, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.89

Herman Leonard (American, born 1923), *Art Tatum, Silhouette, New York,* gelatin-silver print 1953, printed 1990, purchased with funds given by the Harold Jaffe Family and The University of Toledo Humanities Institute, 1991.25

Fredrik Marsh (American, born 1957), *Palmer Creek Area, Badlands National Park, South Dakota,* selenium-toned gelatin-silver contact print 1986, printed 1987, purchased with funds given by Mary and Tom Field and by Rhoda and Roger Berkowitz, 1990.88

Mayer Frères and Louis Pierson (French, both active 1860–70), *Empress Eugénie,* albumen print, about 1858, gift of Mr. and Mrs. W. Howard Bond, 1991.36

Joel Meyerowitz (American, born 1938), *Ballston Beach, 1983,* Ektacolor print 1983, printed 1985, gift of Frederick P. and Amy McCombs Currier, 1990.128

Nadar (Gaspard-Félix Tournachon) (French, 1820–1910), *Portrait of Gustave Doré,* vintage salt print, 1855–58, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.7

Giuseppe Ninci (Italian, 1823–1890), *Temple of Vesta and Cloaca Maxima, Rome,* albumen print, 1860s–70s, gift of Mr. and Mrs. W. Howard Bond, 1990.71

Charles Shepherd and James Robertson (English, Shepherd active 1860s; Robertson, about 1813-1885), *The Bailey Guard Gate, Lucknow,* about 1860, albumen print, gift of Mr. and Mrs. W. Howard Bond, 1991.37

Michael Spano (American, born 1949), *HiFi-TV,* solarized gelatin-silver print 1987, printed 1990, gift of the Toledo Friends of Photography and Mark and Rubena Schaffer, 1990.57

Lynn Whitney (American, born 1953), *Elements of Recreation,* gelatin-silver print, 1989, purchased with funds given by Dr. and Mrs. John T. Chiles, 1991.26

Prints

Georg Baselitz (German, born 1938), *Walter Bareiss Ex Libris* (bookplate), photo-mechanically reduced etching, 1974, gift of Molly and Walter Bareiss, 1990.96 a–c

Howard Ben Tré (American, born 1949), *Orthographic Projections for the series Benches for Claude Monod,* photocopies of original drawings, 1990, gifts of the Apollo Society, 1990.114–.119

Eugène Blery (French, 1805–1887), *Chardon à Toulon (Fuller's Teasel),* etching, 1855, purchased with funds given by Mr. and Mrs. Peter R. Orser, 1990.80

Eugène Blery (French, 1805–1887), *La Fougère au plantain d'eau (Fern by a Water Plantain),* etching, 1845, purchased with funds given by Mr. and Mrs. Peter R. Orser, 1990.81

Jean-Jacques de Boissieu (French, 1736–1810), *Entrée de forêt avec masure à gauche (Entrance to a Forest with a Cottage at Left),* etching, 1772, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.77

Jean-Jacques de Boissieu (French, 1736–1810), *Entrée de forêt avec masure à droite (Entrance to a Forest with a Cottage at Right),* etching, 1772, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.78

Jan Theodor de Bry (Flemish, 1561–1623). *Diana and her Nymphs Being Surprised by Acteon* (after Joseph Heintz the Elder [Swiss, 1564–1609], painting of 1590-1600), engraving, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.101

Marc Chagall (French, 1887–1985), *Mutter und Sohn (Mother and Son),* plate 2 from *Mein Leben (My Life),* etching and drypoint, 1922, gift of Ralph U. Swisher, 1991.41

Marc Chagall (French, 1887–1985), *Geburt (Birth),* plate 6 from *Mein Leben (My Life),* etching, 1922, gift of Ralph U. Swisher, 1991.42

Honoré Daumier (French, 1808–1879), *Pour un pauvre Américain, s'il vous plait (For a Poor American, If You Please),* lithograph, 1835, purchased with funds given by Mr. and Mrs. Lawrence G. Bell, 1990.82

Günther Förg (German, born 1952), *6 RADIERUNGEN,* portfolio of six etchings, 1989, Frederick B. and Kate L. Shoemaker Fund, 1990.126 a–f

Sondra Freckelton (American, born 1936), *Begonia with Quilt,* color lithograph, 1978, gift of Marilyn Symmes in honor of Rhoda and Roger Berkowitz, 1991.2

Käthe Kollwitz (German, 1867–1945), *Selbstbildnis im Profil nach Rechts (Self-Portrait in Profile Facing Right),* lithograph 1938, printed 1946, gift of Ralph U. Swisher, 1991.38

Käthe Kollwitz (German, 1867–1945), *Maria und Elisabeth (Mary and Elizabeth),* woodcut, 1928, gift of Ralph U. Swisher, 1991.39

Jacques de Lajoüe (French, 1686–1761), *Second Livre de Cartouches,* suite of 12 engravings, after 1738 and before 1749, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.102 a–l

Claude Mellan (French, 1598–1688), *The Man of Sorrows,* engraving, 1659, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.75

Otto Mueller (German, 1874–1930), *Stehende Zigeunerin mit Kind auf dem Arm (Standing Gypsy with a Child in her Arms),* color lithograph, 1926-27, gift of Ralph U. Swisher, 1991.40

Jim Nawara (American, born 1945), *Ebon,* mezzotint, 1978, gift of Marilyn Symmes in honor of Roberta Waddell, 1991.1

Pierre Nolin (French, active in Paris about 1619), *Pendant with Alphabet Surmounted by Two Skulls,* engraving, William J. Hitchcock Fund in memory of Grace J. Hitchcock, 1990.103

A. R. Penck (Ralf Winkler), (German, born 1939), *Deutschland vor der Wahl (Germany Before the Decision),* drypoint, 1986, Frederick B. and Kate L. Shoemaker Fund, 1990.93

Tim Rollins and K.O.S. (Kids of Survival) (American, Rollins, born 1955), The *Temptation of St. Antony I–XIV,* portfolio of 14 etchings with spitbite, aquatint, and toner aquatint on xerograph, with chine collé, 1989, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.56 a–n

Paul Sandby (English, 1730–1809), *The Entrance to Chepstow Castle,* etching and aquatint, 1777, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1990.76

Kiki Smith (American, born 1954), *Untitled,* color lithograph, 1990, Frederick B. and Kate L. Shoemaker Fund, 1991.6

Sculpture

Antoine-Louis Barye (French, 1796–1875), *Ocelot Carrying Off a Heron,* bronze, model about 1845, cast 1845–47, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.58

Howard Ben Tré (American, born 1949), *Six Maquettes* for the series *Benches for Claude Monod,* acrylic, 1990, gifts of the Apollo Society, 1990.108–.113

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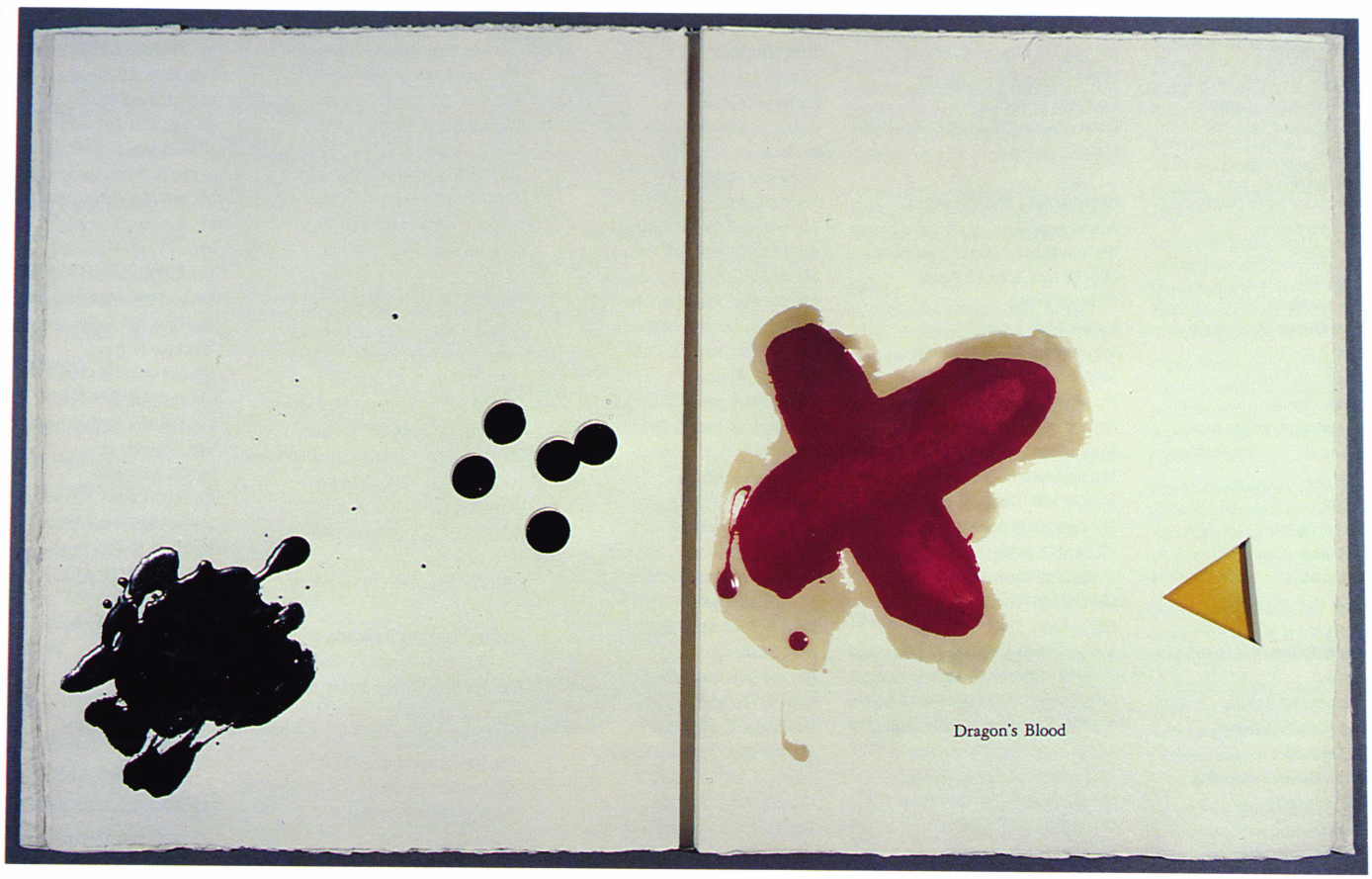
Toni Grand (French, born 1935), Dragon's Blood *(text by John Yau),* livre d'artiste *with original paintings in acrylic and resin, decoupage; letterpress, 1988, H 33.1 cm (13 in.), gift of Molly and Walter Bareiss Art Fund, 1991.43*



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A painter with a strong graphic style, Otto Mueller became a member of the Brücke, or Bridge, in 1910, the last artist to join the group. Based in Dresden, the Brücke was, with the Blaue Reiter, one of the two movements that comprised German Expressionism. Expressionism sought to show objects as they are transformed by emotion and imagination. Mueller's subjects were more pastoral and mythological than those of his colleagues, usually girls in forests or by water. After World War I, Mueller became a professor at the Breslau Academy. In 1937, after his death, 357 of his works were confiscated by the Nazis from German museums as "degenerate."

This is one of a series of nine lithographs which the artist titled Der Zigeuner Mappe (The Gypsy Portfolio). *Mueller produced many lithographs because the technique allowed a great degree of softness and luminous tonality. The red color of the gypsy's skirt was not printed but hand colored with oil crayon rubbed into the paper. The Museum has an early print by Mueller (TMA 1951.335), but this lithograph is a welcome addition from his later career. The donor has collected twentieth-century prints for several decades and has given many to the Museum, including five this year. (Otto Mueller [German, 1874–1930],* Stehende Zigeunerin mit Kind auf dem Arm [Standing Gypsy with a Child in her Arms], *color lithograph, 1926–27, H 69.5 cm [27 5/16 in.], gift of Ralph U. Swisher, 1991.40)*

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Barye was one of the great sculptors of the nineteenth century, acclaimed for his bold treatment of animal passion and cruelty. A pupil of the painter Gros, he was both admired by and inspired by Delacroix, while the much younger Rodin profoundly respected him. Called "animaliers" for their subject matter, Barye and other sculptors turned what was previously considered suitable only for small-scale decorative objects into a new genre.

The ocelot was one of many exotic animals Barye studied at the Paris Zoo. Combining it with a heron was his own imaginative contrasting of life and death, sinuous and angular, muscular smoothness and brittle feathers. The power of the ocelot dragging its bizarre prey is conveyed with remarkable urgency and technical virtuosity. (Antoine-Louis Barye [French, 1796–1875], Ocelot Carrying Off a Heron, *bronze, L 31.75 cm [12 1/4 in.], model about 1845, cast 1845–47, purchased with funds from the Libbey Endowment, gift of Edward Drummond Libbey, 1991.58)*

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Mr. and Mrs. Frank A. Larimer
Mr. and Mrs. Philip LeBoutillier, Jr.
Dr. and Mrs. Dennis P. Le Golvan
Dr. and Mrs. Richard F. Leighton
Mr. and Mrs. Ralph C. Leslie
Mr. and Mrs. Mervin N. Levey
Mr. and Mrs. Gordon I. Levine
Mrs. J. Preston Levis
Mr. and Mrs. Allan Libbe
Dr. W. R. Loeffler
Mr. and Mrs. Ross E. Lucke
Mr. and Mrs. J. Carson Lumbattis
Mr. W. G. Lyden, III
Mr. and Mrs. Guy O. Mabry
Mr. and Mrs. George P. MacNichol, III
Mr. and Mrs. E. Thomas Maguire
Ms. Phyllis K. Mandle
John C. Markey Charitable Fund
Dr. and Mrs. Gerald Marsa
Mr. and Mrs. Robert E. Martin
Mr. and Mrs. Clinton A. Mauk
Mr. and Mrs. William H. Mauk
Mr. and Mrs. Allan B. McArdle
Mr. and Mrs. Joseph McCaffery, III
Mr. and Mrs. Charles A. McKenny
Mr. and Mrs. John C. McKisson
Mr. and Mrs. William P. McKone
Mr. and Mrs. John J. McMackin
Mr. and Mrs. J. Peter McNerney
Mr. and Mrs. N. James McNerney
Mr. and Mrs. Philip McWeeny
Mr. and Mrs. J. Dennis Menton
Dr. and Mrs. David M. Merrell
Mr. and Mrs. Richard H. Metzger
Mr. and Mrs. Donald Mewhort, Jr.
Mrs. Ward C. Meyers
Mrs. Louis Michael
Mr. and Mrs. Donald L. Michel
Mr. and Mrs. Michael G. Miller
Mr. and Mrs. Robert F. Miller
Mrs. William H. Miller
Mr. and Mrs. Irvin J. Mindel
Mr. and Mrs. William C. Mitchell
Mr. and Mrs. J. Harlan Moan
Mr. and Mrs. Southwood J. Morcott
Mr. and Mrs. David S. Morgan
Mr. and Mrs. Dan E. Morgenroth
Mr. and Mrs. Kenneth Mueller
Mrs. Raymon H. Mulford
Dr. and Mrs. Patrick J. Mulrow
Mr. and Mrs. William O. Murtagh
Dr. and Mrs. Ronald Nassar
Dr. and Mrs. James W. H. Neisler
Dr. and Mrs. John J. Newton
Mr. and Mrs. William F. Niehous
Mr. and Mrs. Richard A. Nimphie
Dr. and Mrs. A. Nimr
Mr. and Mrs. Stephen Nitschke
Dr. and Mrs. Don C. Nouse
Mr. and Mrs. Bradford Oelman
Mr. and Mrs. Paul Ormond
Mr. and Mrs. Horace G. Orser
Mrs. W. Boyd Owen
Mr. and Mrs. Delos Palmer, Jr.
Mr. and Mrs. Thomas W. Palmer
Mr. and Mrs. Jack K. Paquette
Mrs. Richard Peirce
Mr. and Mrs. Richard H. Peters
Mr. and Mrs. Larry C. Peterson
Mrs. Elizabeth Pfenninger
Mr. and Mrs. Thomas G. Pletz
Mr. and Mrs. Richard M. Poll
Mr. and Mrs. John M. Pozsik
Mrs. Granville Price
Dr. and Mrs. Suresh Ramnath
Dr. and Mrs. John B. Rank
Mr. and Mrs. Richard K. Ransom
Dr. and Mrs. James G. Ravin
Dr. and Mrs. Louis C. Ravin
Dr. and Mrs. Mark Rayport
Mr. and Mrs. Frazier Reams, Jr.
Mr. Robert F. Reichert
Mr. and Mrs. Borge Reimer
Mr. and Mrs. William S. Richards
Mr. and Mrs. Robert Riddle
Dr. and Mrs. R. Daniel Rigal
Mr. Robert Roberts, Sr.
Mr. and Mrs. S. Dean Roberts
Mr. Marvin and Dr. Nancy Robon
Mr. and Mrs. Bryan A. Rogers
Mr. and Mrs. Jack Romanoff, Jr.
Mr. and Mrs. Noel S. Romanoff
Dr. and Mrs. Joseph Roshe
Ms. Jacqueline A. Rousseau
Mr. and Mrs. Frederick Rudolph
Mr. and Mrs. Philip J. Rudolph
Dr. and Mrs. Richard D. Ruppert
Mr. and Mrs. John M. Ryan
Mr. and Mrs. Maynard Sauder
Mr. and Mrs. Robert C. Savage
Mr. and Mrs. Lewis Saxby, Jr.
Mr. Scott Schaefer
Mark and Rubena Schaffer
Mrs. Alpha I. Schlatter
Mrs. Martha Wright Schomburg
Mr. and Mrs. William Schomburg
Mr. Edward J. Schroeder, Jr.
Mr. and Mrs. Frederick Schwier
Mrs. Jean Schwier
Mr. and Mrs. James J. Secor, Jr.
Mrs. Richard H. Seeman
Mr. Peter Sharrer
Mr. Thomas McG. Shuster
Dr. and Mrs. Richard W. Siders
Mr. and Mrs. Robert G. Siefers
Dr. and Mrs. Philip J. Silverman
Dr. and Mrs. William R. Sloan
Mr. and Mrs. Paul M. Smart
Mr. and Mrs. Carter Smith
Dr. and Mrs. Charles L. Smith
Mr. and Mrs. Paul F. Smith
Mr. and Mrs. James H. Smythe
Mr. and Mrs. David A. Snavely
Mr. and Mrs. Clyde G. Snodgrass
Mr. and Mrs. Larry T. Solari
Mr. and Mrs. Donald L. Solomon
Mr. and Mrs. Hilbert Sosin
Mr. and Mrs. William G. Souder
Mr. and Mrs. Donald L. Speck
Mr. and Mrs. Robert G. Speck
Mr. and Mrs. Stephen H. Staelin
Dr. and Mrs. Don E. Stathulis
Mr. and Mrs. Dennis Stefanacci
Dr. and Mrs. William Sternfeld
Mr. Richard H. Stoll, Sr.
Mr. and Mrs. Spencer D. Stone
Mr. and Mrs. Stephen Stranahan
Mr. John C. Straub and Dr. Harriet F. Adams
Mrs. Elsie Studders
Mr. William G. Sutherland, Jr.
Mr. and Mrs. Ralph U. Swisher
Mr. and Mrs. Trace B. Swisher
Ms. Marilyn Symmes
Dr. and Mrs. Benjamin Tancinco
Dr. and Mrs. Richard I. Tapper
Dr. and Mrs. Richard Tavtigian
Mr. and Mrs. Stephen D. Taylor
Mr. and Mrs. Richard C. Teasel
Mr. and Mrs. Norman R. Thal, Jr.
Mrs. Douglas W. Thierwechter
Mr. and Mrs. John H. Thomas
Mr. and Mrs. John Tiedtke
Dolly Tinney
Dr. and Mrs. Oliver E. Todd
The Toledo Chapter of Links
Mr. and Mrs. R. Scott Trumbull
Mr. and Mrs. James Tuschman
Mr. and Mrs. George C. Urschel, Jr.
Mr. and Mrs. Robert F. Veh
Veterans of Foreign Wars
Mr. and Mrs. Theodore R. Vogt
Mr. and Mrs. R. H. Vroman
Mr. and Mrs. George S. Wade, Sr.
Mr. and Mrs. Thomas C. Walbridge
Dr. and Mrs. F. Michael Walsh
Mr. and Mrs. H. Franklin Waltz
Mr. and Mrs. George F. Ward
Mr. and Mrs. Ray R. Washing
Mr. and Mrs. John M. Waterman
Mr. and Mrs. John M. Webb
Mr. and Mrs. Edward F. Weber
Mr. and Mrs. Max O. Weber
Mr. and Mrs. David K. Welles, Jr.
Mr. and Mrs. Ralph B. Wenner
Mrs. Carl Werner
Mrs. James D. West
Mr. and Mrs. James F. White, Jr.
Mrs. James White, Sr.
Mr. and Mrs. Martin Wiener
Mr. and Mrs. Michael R. Wilcox
Dr. and Mrs. Ian M. Williamson
Dr. Carlisle Wilson
Dr. and Mrs. Larry Winegar
Mr. and Mrs. Robert Winzeler, Jr.
Dr. and Mrs. Richard J. Wiseley
Mr. and Mrs. John T. Witte
Mr. and Mrs. Kent Witzel
Mrs. William W. Wotherspoon
Mr. and Mrs. Donald J. Yark, Jr.
Mr. Schuyler Yates
Mr. and Mrs. Frederick L. Yocum
Judge and Mrs. Don J. Young
Mr. and Mrs. James J. Young
Dr. and Mrs. Robert Youngen
Mr. Ernest J. Zammit
Mr. Michael J. Zapiecki
Mrs. Erma K. Zerner
Mr. and Mrs. Richard E. Zerner
Dr. and Mrs. John W. Zimmer
Mr. and Mrs. Benjamin Zucker

Volunteers and Special Service Groups

The Toledo Museum of Art volunteer program is officially certified in accordance with nationally recognized standards and guidelines as developed by the Voluntary Action Center of United Way of Greater Toledo for excellence in volunteer program management. In 1990–91 approximately 930 volunteers were involved in 47,300 hours of support.

Art Museum Aides

Active
Sharon Allen
Cynthia Apostolakis
Elizabeth Bohnengel
Barbara Coon
Barbara Cummins
Phyllis Driggs
Cy Dunlap
Barbara Elder
E Fauver
Sanda Findley
Carol Geracioti
Mary Jo Hardy
Ann Jane Hileman
Anne Hirsch
Nancy Kabat
Jane Keller
Anne Lathrop
Ellie Maggiano
Jean McAuley
Doris McEwen
Pat McNerney
Karen Merrels
Andrea Monoky
Kitty Moore
Lindy Munn
Susan Palmer
Susan Pennell
Jill Peterson
Suzanne Petti
June Roshe
Natalie Ryan
Ann Sawyer
Brooke Simonds
Janice Smart
Vickie Souder
Sue Speck
Penny Staelin
Jane Tapper
Ann Thomas
Margy Trumbull
Patty Westmeyer
Joy Wray
Nancy Zerner

On Leave:
Jean Lyn

Sustaining
Jean Achenbach
Mary Kay Anderson
Joan Arnos
Kay Ball
Gill Bentley
Dee Blumer
Molly Boeschenstein
Margot Brauer
Barbara Broer
Ellie Brunner
Alec Carson
Skipper Christen
Susie Cohn
Jean Conkle
Suzanne Cook
Betty Corwin
Kate Crampton
Anita Daverio
Elly Davies
Rosemary Day
Mary Jane Degucz
Molly Ehni
Helen Emmert
Nancy Fairhurst
Tibble Foster
Sally Giauque
Edna Hammond
Nita Harrington
Nancy Heymann
Margie Hiett
Sue Howe
Marge Hunter
Phyllis Ide
Kate Jamieson
Barbara Kaplin
Bunny Kapp
Irene Kaufman
Rite Kern
Gretchen Lyon
Judy Mainwold
Shirley McAlpine
Barbara McKelvy
Pat McKone
Ruth Meyers
Marian Moore
Sue Mueller
Jane Mulford
Donna Niehous
Carol Orser
Anne Overstreet
Tete Owen
Steve Potter
Betty Rank
Susan Reams
Ruth Rudduck
Nancy Rudolph
Klea Sanzenbacher
Kay Saxby
Doris Smith
Prudy Stone
Nancy Straub
Barbara Thierwechter
Helen Todd
Jean Voss
Janet Waltz
Janet Webb
Sue White
Jo Winzeler
Sandy Wiseley
Ann Witte
Mary Ruth Wotherspoon
Erma K. Zerner

Honorary Membership
Emme Bippus
Gayle Mandle
Kathy Steadman
Miggy Wittmann

Artravel Committee

Chairman: Kay Ball
Margot Brauer
Elly Davies
Molly Ehni
Nancy Fairhurst
Nancy Heymann
Pat McNerney
Carol Orser
Barbara Thierwechter

Committee for Cultural Diversity

Chairman: Joyce Jones
Jackie Adams
Thelma Adams
Henry Bradley
Jeanette Bradley
Louise Brower
Alma Buchanan
Kathy Carter
James Cobham
Levi Cook, Jr.
Helen Duffy
Robert V. Franklin
Robert Garcia
Karen Glover
Laneta Goings
Mauricio Gonzales
Peggy Grant
Leola Green
Doris Greer
Joan Harris
Kate Jackson
Richard Jackson
Dolores Mackie
Misael Martinez
Paula Mayes
Ila Mehta
Connie Ofori
Laura Palmer
Anthony Reams
Lourdes Santiago
Barbara Selvey
Ottabee Simms
Clarence Smith, Jr.
Raquel Snyder
Lillian Spaulding

Docents

Active
Michele Alexander
Doris Averill
Leslie Balkany
Marjorie Baril
Lore Barroso
Anne Bartley
Carolyn Bolovan
Tessie Boucouras
Mary Boyer
Deborah Broeker
Paula Brown
Sharilyn Brune
Sr. M. Cecilia Buchman
Gerry Cannon
Susan Carr
Molly Chiles
Pat Cleland-Blinn
Claire Cole
Suzanne Cook
Barbara Coon
Sharon Cox
Therese Coyle
Condessa Croninger
Pam Davis
Anne Doerfler
Carolyn Duncan
Dorothy Estes
Janell Falter
Phyllis Feldman
Jacque Foster
Christine Goslin
Peggy Grant
Mary Ann Hagy
Ruth Hanson
Robin Hardman
Bonnie Hay
Leah Heimbeck
Ethel Henderson
Posy Huebner
Anne Humphrey
Kate Jamieson
Annora Sue Karr
Carolyne Kelley
Carole Kiroff
Karen Klein
Patricia Kugel
Joan Layne
Frances Leighton
Suzanne Loos
Jean Lyng
Leslie McCaffery
Doris McEwen
Sharon McKisson
Pat McWilliam
Boots Metzger
Sue Moesser
Gloria Moulopoulos
Jane Muenzer
Jane Newell
Judy Newell
Donna Niehous
Joanne Niswander
Lorraine Nussel
Ann O'Leary
Susan F. Palmer
Sue Pollock
Dorothy Rice
June Roshe
Deanna Roshong
Gladys Rudolph
Nancy B. Rudolph
Charles Russell
Catherine Sautter
Grey Schmidt
Millie Seibenick
Rory Shanley-Brown
Brooke Simonds
Lillian Spaulding
Barbara Sponseller
Thora Swirbul
Marcia Tavel
Pat Tipton
Jan Wilcox
Joan Wiley
Val Wiley
Gene Williams
Teresa Wolfe

Honorary
Libby Labino

Special Service Volunteers

Loviah Aldinger
Bradilyn Alexander
Sarah Anderson
Kay Ball
Margaret Baranoski
Ursula Barrett
Syliva Bartell
Diane Bartels
Patricia Bell
Nora Blair
Elnor Black
Lucy Boesel
Carole Booth
Robert F. Broer
Sally Brown
Paula Burgess
Daniela Carvalho
Marilyn Cautin
Lois Chandler
Amanda Chappuies
Diane Churdar
Jeanne Conley
Gloria Conner
Sur Crane
Ruth Crowley
Doris Davis
Gabrielle DeMaris
Amy DeStazio
Helen Devenow
Deb Dobrovodsky
Jane Doddridge
Ida Mae Dusing
Diane Fabian
Sharon Falvey
Patricia Fellers
Kellie Feltman
Shirley Fischer
Jennifer Foster
Marsha Foust
Sue Girkins
Dottie Grodi
Joan Haigh
Barbara A. Hall
Barbara M. Hall
Eleanor Hall
Shirley Hancock
Stephanie Hansen
Joan Hassel
Elna Hatcher
Carole Hayes
Leah Heimbeck
Donna Hertlein
Jon Hetman
Betty Hidalgo
Melitta Hnatczuk
Patricia Holmes
Carolyn Horst
Edith Johnson
Marjorie Kaplin
Maria Karmol
Althea Kaul
Judith Kline
Betty Klostermeyer
Bertha Kolb
Betty Kozak
John Laing
Pat Lambert
Jean Lange
Alice Lapsanszky
Fran Leighton
JoAnn Loranger
Jackie Lucarelli
Zula Mackinder
Margaret Mazur
Dorothy Mell
Ken Miller
Mary Miller
Susan Miller
Jean McAuley
Joanne Niswander
Carol Orser
Thelma Osbourne
Bernadette Pacer
Eleanor Partis
Linda Pawlecki
Debby Pierce
Colleen Phillips
Pat Pietras
Pat Piotrowski
Betty Radecki
Helen Ramey
Alicia Regueyra
Harmon Rusgo
Marjory Rusgo
Gretchen Rust
Jennifer Samson
Evelyn Scharbach
Pat Schively
Michelle Schoering
Fran Sears
Eleanor Siefried
Betty Sherman
Lois Skaff
Madeline Smith
Mary Snivelly
Kamala Srinivasan
May Stober
Ica Sutter
Jeanne Sutphin
Liza Syvert
Laurie Szymanski
Linda Taulker
Bonnie Taylor
Charles Tepe
Yvonne Tertel
Gretchen Vandenberghe
Barbara Vanwalbeck
Barbara Walker
Jane Watson
Marion Weinberg
Linda White
Rebecca Wilhoyte
David Williams
Barbara Wolfe
Marcia Wolfe
Nancy Young
Adele Yung

Volunteer Peristyle Ushers

Norene Adams
Marie R. Adkins
Colleen Archer
Carol Ardner
Alice Baker
Elizabeth Bauerschmidt
Jackie Bernard
Elnor Black
Evelyn R. Brown
Pat Brunner
Sr. Cecilia Buchman
Nancy Churchill
Janet M. Clark
Shirley Jean Clay
Hortense H. Clemons
Carol J. Coats
Nancy De la Garza
Erma Dee
Norene Drewicz
Zelda Durham
Colette Egner
Faye Fenwick
Gene Finnegan
Sally Finnegan
Wink Fox
Thelma Fuller
Sr. Mary K. Garvin
Jane Gleespen
Naomi Goings
Judith B. Gottlieb
Stephanie Hanson
Marilynn Hazard
Doris Ice
Paul Jomantas
Marie Fehr Kerscher
Virginia Knapp
Sr. Annette Langenderfer
Pat Ligibel
Ted Ligibel
Kay A. Madigan
Irene M. Martin
Anita E. Mason
Jean McAuley
Phyllis Morton
Ethel Moyer
Charles S. Napp
Rosemary O'Brian
F. Sinclair Oswald
Michael Peatee
Pauline Pervin
Fredric Pinkus
Rachel V. Pollock
Sharon L. Price
John Rainey
Alice Ralston
Marjorie Reas
Catherine Ruby
Carol Ruch
Louise Schlatter
Joan Schmitz
Rosie Sexton
Rosemarie Shaffer
Richard Sheckler
James Sielicki
Ralph E. Smith
Jane Spencer
Frances E. Spring
Joanna Suter
Ann Brock TenEyck
James TenEyck
Charles Tepe
Eunice E. Thom
Renee Thompson
Sr. Laurene Toeppe
Kathleen Traynor
Christina L. Vargo
Beverly Wallen
Ruth Mary Westmeyer
Patricia Wilson

Financial Report

To save space and provide more explanation, the format of the Museum's financial report is no longer presented in balance sheet format. An audited report on the year's financial results can be obtained on request from the Museum's Assistant Director for Operations, John S. Stanley.

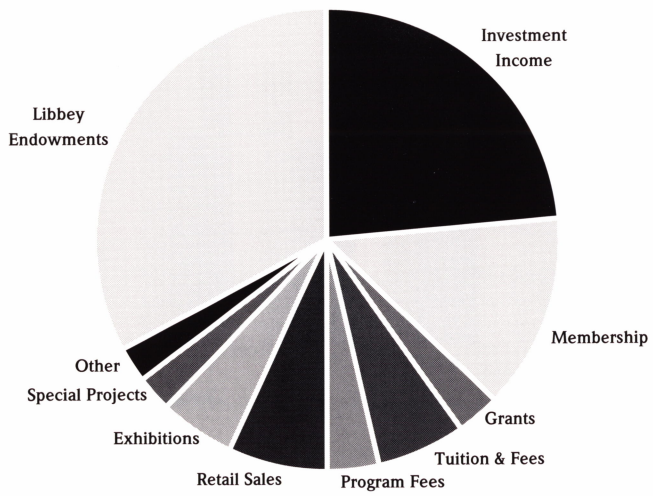
Over the past year, much press coverage has been given the poor financial health of American art museums. The emphasis of our financial report last year was this very subject. Unfortunately the story continues, as museum after museum reveals financial woes. A few museums have all but shut their doors.

The Toledo Museum of Art continues to remain financially healthy through a combination of an extremely generous community and provident financial management. For only the third time in the past fifteen years, the Museum ended fiscal 1990-91 with a small deficit from normal operations: $26,590, or less than one-half of one per cent of total operating expenses. It should be noted that this deficit is also exclusive of the surplus income resulting from *Impressionism: Selections from Five American Museums,* which was excluded from the report on the annual operating budget in order not to distort the year-to-year comparisons. The Museum would have shown a year-end fiscal surplus if *Impressionism* had been included in normal operations.

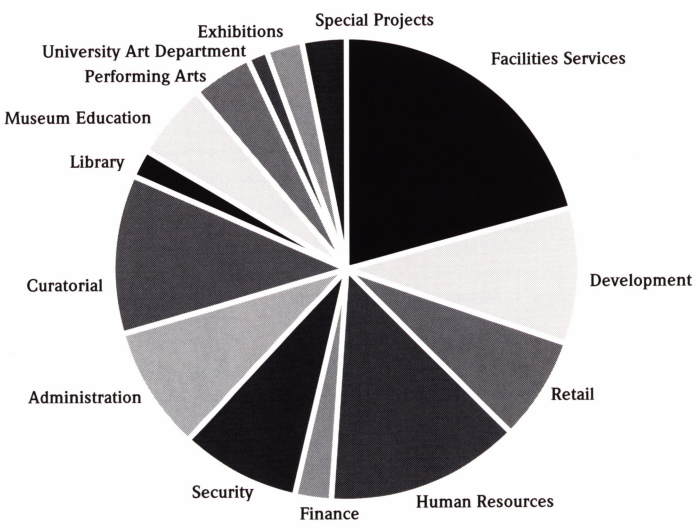
Generous Community Support. Unlike most American art museums, Toledo receives very little government support for operations. During the 1970s and 1980s, many museums fueled growth in facilities, staff, and programs through ever-increasing dependence on state, county, and city coffers. While showing spectacular changes, these same museums are now suffering the consequences of their dependence as government budgets retrench.

The Toledo Museum of Art, on the other hand, has long had a tradition of community support, from individuals, corporations, and foundations. In recent years, 75 to 80 per cent of our annual operating budgets has been provided by giving, both past and present. Endowment support, or past giving, provided 61% of the operating budget this last year. Current memberships and unrestricted contributions provided another 17%.

Museum Income Sources
from Normal Operations, Fiscal 1990–91
Total: $6,770,270



Museum Expenses from Normal Operations
by Department, Fiscal 1990–91
Total: $6,796,860

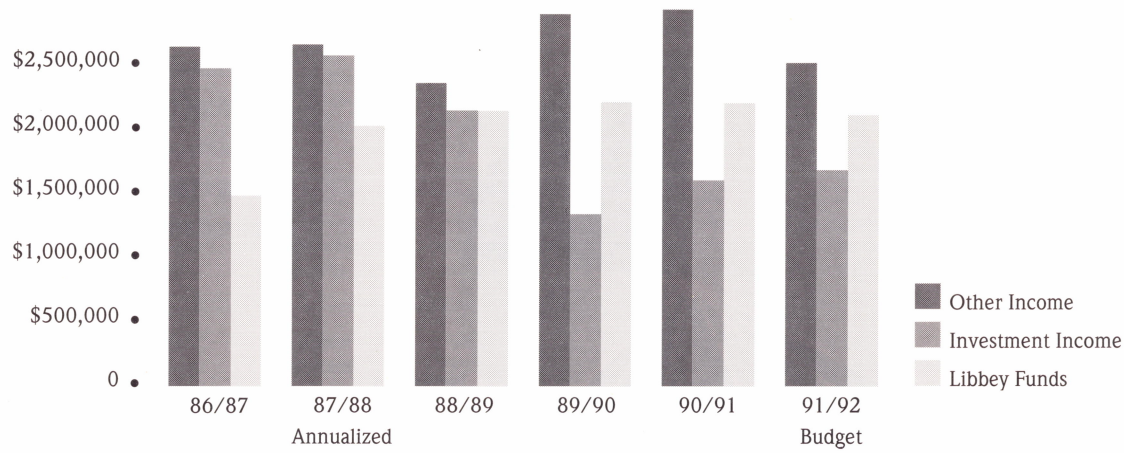


The Financial Future. Looking back at the last fifteen years, over the period 1977–86, the Museum's budget grew 4.4 times. Realizing such a growth rate was not sustainable, the Museum deliberately slowed its growth, and over the last five years the budget has fluctuated steadily between $6.4 and $6.9million. This trend will continue into the next fiscal year, which has a projected budget of $6.3million. Maintaining essential, basic, mission-oriented services for our public during this time of flat budgets is not easy. Certain programs and staff positions have been lost.

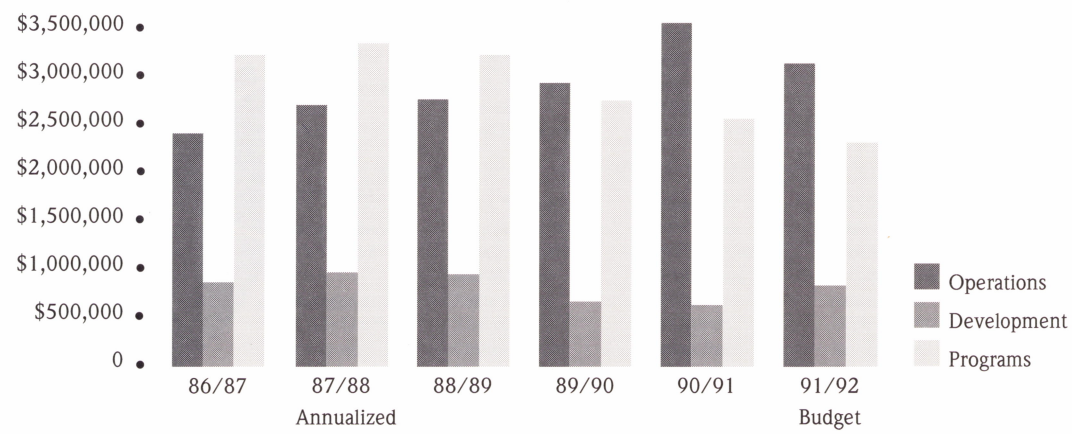
Difficult decisions were made to achieve a projected balanced budget for the coming year, and major financial challenges loom on the horizon. One challenge to be met is supplementing Libbey trust endowment income, as this source, due to investment restrictions, continues to stagnate, providing less as a percentage of the whole. Endowment being the most difficult form of contribution to elicit, the Museum will look more to its community for increased annual giving, not to increase the budget but simply to sustain its purchasing power.

Although the Museum will continue to face, and make, difficult financial decisions, the partnership of generous community support and provident financial management should help to keep our Museum strong as we move through this decade and approach our 100th year.

Museum Operating Income Sources
Fiscal Year 1986–87 to Fiscal Year 1991–92



Museum Operating Expenses by Category
Fiscal Year 1986–87 to Fiscal Year 1991–92



The Toledo Museum of Art Staff, June 30, 1991

David W. Steadman, *Director*

Director's Staff

Mykk Gauger, *Administrative Assistant to the Director*
Joan Leiter, *Records Secretary*
Timothy Simmons, *Coordinator of Graphic Design*
Jami King, *Graphic Design Assistant*

Programs and Collections

Roger M. Berkowitz, *Deputy Director*

Curatorial

Robert F. Phillips, *Chairman, Curatorial Department*
William Hutton, *Senior Curator*
Kurt T. Luckner, *Curator of Ancient Art/Curator of Special Exhibitions*
Davira S. Taragin, *Curator of 19th- and 20th-Century Glass*
Steven Frushour, *Associate Coordinator of Exhibitions*
Patricia J. Whitesides, *Registrar*
Steven Nowak, *Assistant Registrar*
Lee Mooney, *Registrarial Secretary*
Sandra E. Knudsen, *Coordinator of Scholarly Publications*
Elizabeth Barry, *Publications Assistant*
Darlene Lindner, *Administrative Assistant*
Tina Trettin, *Curatorial Secretary*
Diane Younker, *Curatorial Secretary*
Thomas Loeffler, *Technical Assistant*
Jeff Boyer, *Technical Assistant*
David Cutcher, *Art Packer/Handler*
Wayne Cutcher, *Assistant Art Packer/Handler*
Austin Tuttle, *Assistant Art Packer/Handler*

Special Projects

E. Marianne Stern, *Guest Curator of Roman Glass*
Kathleen Schwartz, *Catalogue Typist*
Rose M. Glennon, *Interpretation Project Coordinator*
Marjorie Baril, *Interpretation Project Assistant*
Becky Oles, *Label Typist*
Diana Dimas, *Label Production Assistant*

Library

Anne O. Morris, *Head Librarian*
Judith Friebert, *Associate Librarian*
Sharon Scott, *Cataloguer*
Margaret Buhl, *Library Assistant*
Marilyn Czerniejewski, *Library Technician*
Anne Marie Trinchero, *Library Clerk*
Carolyn Putney, *Slide Curator*
Maureen Blake, *Slideroom Assistant/Photographer*
Kathleen Brown, *Slideroom Technician*

Museum Education

Claire Schaefer, *Acting Chair, Museum Education*
Melanie Findling, *Coordinator of Early Childhood Education*
Julie Schnell-Madden, *Coordinator of Youth Studio Program*
David Saygers, *Coordinator of Music Education*
Robert Schira, *Coordinator of Public Programs*
Janell Falter, *Interim Docent Coordinator*
Spencer Cunningham, *Supervisor of Photography Studio*
Leonard Marty, *Supervisor of Glass Studio*
Marilyn Mavis, *Coordinator of Museum Education Services*
Vivian Fitzgerald, *Class Registrar*
Norma Joyce, *Museum Education Secretary*
Theresa Shultz, *Scheduler*
Mary Claire DiPofi, *Scheduling Assistant*
Jackie Low, *Audio-Visual Specialist*

Additional Museum Education Instructional Staff, 90/91

Tracey Bacon
Denise Bartek
Katherine Bartusek
Judy Beck
Barbara Britsch
David Curry
Joyce Davis
Diana Dimas
Julie Draeger
Charles Drake
Diane Dwyer
Lynn Ethington
Jill Fritz
Ellen Fuller
Bess Gonglewski
Chuck Hage
Jim Hightower
Greg Johnson
Rochana Junkasem
Cindy Lammiman
Pat Ligibel
Terry Linares
Elizabeth Lumbrezer
Jenni McKarns
Nanette Meyer
Julie Richardson
Kevin Schroeder
Beverly Shadle
Kathi Shea
Jennifer Shantaeu
Beth Sheets
Gertrude Shoemaker
Nancy Slotterbeck
Mary Ann Souliere
Bernella Spencer
Ann TenEyck
Kay Weprin
Jan Wilcox
David Wolfe
Dan Zawojski

Performing Arts

Joyce Smar, *Manager of Performing Arts*
Annette Baker, *Performing Arts Assistant*
Ann Mather, *Box Office Supervisor*
Irene Martin, *Head Usher*
Phyllis Morton, *Assistant Head Usher*
Virginia Knapp, *Assistant Head Usher*
Paul Jomantas, *Assistant Head Usher*
David Saygers, *House Manager*
Jeff Ballast, *House Manager*
Shari Ressel, *House Manager/Ticket Seller*
Peggy Bicanovsky, *Ticket Seller*
Leigh Cattran, *Ticket Seller*
Jodi DiPofi, *Ticket Seller*

Development and Public Information

Dennis Stefanacci, *Director of Development and Public Information*

Development Office

Joan Babkiewicz, *Manager of Development*
Cynthia Rimmelin, *Coordinator of Membership Services*
Phyllis Driggs, *Coordinator of Membership Campaign*
Kathy Pawloski, *Assistant to the Director of Development and Public Information*
Sandra Moore, *Computer Operator*
Jane Bonner, *Development Secretary*
Mary Breymaier, *Development Secretary*
Edna Dombi, *Development Clerk*

Public Information Office

Barbara Van Vleet, *Public Information Officer*
Hollace Taylor, *Administrative Assistant*

Mailroom

Patricia Lark, *Mailroom Supervisor*
Carol Cappelletty, *Mailroom Clerk/Relief Operator*
Ethel Lark, *Mail Services Clerk*
Margaret Nero, *PBX Operator*
Lisa Keyes, *Weekend PBX Operator*
Virginia Heban, *Administrative Services Helper*

Special Events

Yanula Stathulis, *Coordinator of Special Events*
Joanne Houser, *Coatchecker*
Donald Houser, *Coatchecker*

Operations

John S. Stanley, *Assistant Director for Operations*
Nancy Dermyer, *Assistant to the Assistant Director for Operations*

Facility Services

George Hartman, *Superintendent*
Jan Muir, *Administrative Assistant*
Terry Mulkey, *Maintenance Chief*
Clayborn Arnett, *Maintenance Assistant*
Gerald Collis, *Maintenance Assistant*
Richard Gurzynski, *Head Groundskeeper*
Leonard Veil, *Groundskeeper*
Russell Curry, *Utility Worker*
John Friedman, *Utility Worker*
Joseph Gillard, *Utility Worker*
Phillip Johnston, *Utility Worker*
Michael McCarthy, *Utility Worker*
James Thayer, *Utility Worker*
John Wachholz, *Utility Worker*

Finance

Carol Bintz, *Controller*
Kim Osborne, *Accounting Manager/Fund Accountant*
Jennifer Buckley, *Accounting/Audit Clerk*
Nancy Hasselkus, *Accounts Payable Clerk*
Kathy Molnar, *Cash Receipts Clerk/Secretary*
Dawn Pieron, *Data Entry Clerk*

Human Resources

Robert J. Oates, *Manager of Human Resources*
Diann Tohle, *Assistant Manager of Human Resources*
Barbara Broer, *Coordinator of Volunteer Services*
Connie Ryan, *Payroll Clerk*

Retail Areas

Dorothy Tomasik, *Art Supply Store Supervisor*
Pat Lambert, *Art Supply Store Assistant*
Crist Bursa, *Supervisor of Merchandising Services*
Jeanne Lesniewicz, *Museum Store Inventory Clerk*
Kathy Olejniczak, *Museum Store Stockperson*
Suzanne Griffith, *Museum Store Weekend Supervisor*
Lisa Baron, *Outside Sales Consultant*
Jeannette Sabo, *Outside Sales Consultant*
Eleanor Partis, *Museum Store Clerk/Typist*
Julia Robertson, *Collector's Corner Coordinator*
Eileene Rafferty, *Collector's Corner Assistant*
Amy DeStazio, *Collector's Corner Clerk*
Alisha Plants, *Collector's Corner Clerk*
Virginia Heban, *Collector's Corner Clerk*

Security

Donald King, *Security Chief*
Sharon Bower, *Security Supervisor*
Paul Benore, *Security Officer*
Joseph Cappelletty, *Security Officer*
Eva Flemmings, *Security Officer*
Mary Gaynier, *Security Officer*
Elizabeth Scruggs, *Security Officer*
James Turner, *Security Officer*
Thomas Wiciak, *Security Officer*

Security Guards

Valentine Bach
Alice Baker
Robert Batts
Vernon Bauer
Richard Bigelow
Carl Burzynski
Jack Bustow
William Carman
Anthony Cassavar
Tom Conrad
William Covrett
Arthur Dennis
Vincent Donofiro
Jim Downing
Harold Dreeze
Donald Duahime
John Ehret
Russell Fenwick
Norman Foster
Arthur Frost
Timothy Gahagan
Norman Glaser
Richard Gonsowski
James Goodman
Donald Gratop
Andrew Grevis
Norman Grodi
Frederick Hakius
Ralph Higgins
James Hoovan
Stephen Horvath
Chet Ingledue
James Johnson
Joyce Johnson
Jack Kale
Kathy Karocki
James Kelly
Paul Keyser
Kasmer Klapp
Raymond Lentz
Edward Maher
Paul Martin
James McCully
John McLean
Alex Meidt
Walter Meier
Cloyd Mills
Wendle Moore
Ray Patterson
Robert Putnam
Bill Rabideau
Mike Ray
Rawls Reeder
Paul Reeme
Reynold Rees
Joseph Roberts
Harry Schall
Harry Schulman
Hazell Shockley
George Smith
Marvin Smith
Walter Synowczyk
Stephen Vedra
James Wagner
Leonard Wagner
Roger Wright

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